

L'Gardinier Riche's

HOKUSAI'S GREAT WAVE, *ANNOTATED*

translated by Dr. Jaime del Rio Diego y Santiago, D.O.A.

edited by G.A. James, C.C.S. (Ret'd)



ARK PRESS

New York London Buenos Aires Alice Springs Kabul

NOTE ON THE SERIES

This edition of *Hokusai's Great Wave* is one of three volumes launching Ark Press's long-awaited Post Post-Modern Classics Series. Other titles in the collection are the lyrical epic poem *Maundy Thursday*, by "R.C.," a destitute aristocrat and social misfit who committed suicide at the age of 26; and *Not Peace But A Sword*, by the late Yeshua bar Yusef. Scheduled for release next spring is *The Flying Gang*, by Christopher Munford; and *The Mekong Deferred*, by Peter Gonsalves.

Each offering is fully annotated, with insightful and informative essays from a variety of critical perspectives.

NOTE ON THE TEXT

This edition, prepared in close collaboration between author and translator and editor, contains the definitive English version.

NOTE ON ANNOTATIONS

Mr. Beauceaux's endnotes are signified by lower case alphabetical superscript. These appear, with additional commentary, immediately following the annotated text.



Endnote F. A further error seems to lie in the identification of the droplet itself...

TABLE OF CONTENTS

NOTE ON THE SERIES	ii
NOTE ON THE TEXT	iii
NOTE ON ANNOTATIONS	iv
TABLE OF CONTENTS	v
FOREWORD A Once and Future Task by Mr. H.C. Erigone, publisher	vii
INTRODUCTION by Dr. Jaime del Rio Diego y Santiago	ix
 PART ONE: The Complete Text	 xiv
 HOKUSAI'S GREAT WAVE, Annotated translated by Dr. Santiago	 1
AFTERWORD An Appreciation and Assessment of L'Gardinier Riche by Mr. G.A. James, editor	58
 PART TWO: Six Contemporary Critical Approaches to <i>Hokusai's Great Wave</i>	
A New Critical Perspective E. Idos	82
A Psychoanalytical Perspective Alma van Nousshamann	87
A Feminist Perspective Yolanda Heine-Watanabe	92
A Marxist Perspective Louis Bourbongois	96
A Deconstructivist Perspective Shamus O'Sia	104
A New Historicist Perspective Paradia Syntagmalova	110

PART THREE: Sources and Variant Texts

APPENDIX A: "Feast of the Epicleti"	116
The original text from <i>The Outre Other</i> 31.1-2 (1986)	
APPENDIX B: "A Book of Common Obsession" (1990)	118
The variant "London Manuscript."	
APPENDIX C: "Hokusai's Great Wave" (1995)	135
The definitive text sans annotations.	
 BIBLIOGRAPHY	 150
EPILOGUE	163
NOTES	164
ERRATA	165
MARGINALIA: An Acknowledgement	168

[Essay: *Our Present Postmodern Condition* – A Companion (under separate cover)]

PUBLISHER'S FOREWORD: *A Once and Future Task*

A more daunting task could scarcely have been imagined. At the time of L'Gardinier Riche's passing, a world ago now it seems, I was appointed executor of his estate, a duty which I deemed at first *de minimus*. After all, among his circle it was known that Riche's worldly goods consisted in little more than three ancient orange crates containing his entire *oeuvre*, a change of linen, and a supply of Parrot Soap from Southeast Asia. Then his London solicitor advised me that there were land holdings in Normandy and, into the bargain, tenants. Even though Riche had often remarked, somewhat vainly I thought, being descended from Richard Coeur d'Leon, none could see how this would have any bearing upon his stature as a writer. What is the point, when one's reputation is already secure? Such a small failing, when compared with the magnitude of his star.

At the end, he was despondent, certainly. This *Hokusai's Great Wave*, Riche's final book, was left in disarray. Certain pages were even found inside the old upright piano in his cramped flat. Because I could not read the language of the original manuscript, and because I wanted to make it available to readers in Riche's mother tongue, I entreated his longtime bon ami and collaborator, the eminent Dr. Jaime del Rio Diego y Santiago (Man-shu International University), to undertake a translation. Even though we had both corresponded with Riche about certain aspects of his *Work-In-Progress*, neither of us was aware of its precise nature. Riche had only indicated that he was relying heavily upon his own idiosyncratic, typed but single-spaced dream journals, all in cypher. There soon appeared the serialized, full-blown *Feast of the Epiphanies*, and we then understood, for the first time, the nature of the project (see the Afterword, for a fuller discussion).

The book Riche left behind is quite directly accessible, and a model of clarity, even where it employs the unusual device of having the main character write endnotes. Another device is the adoption of an extreme form of free association in the "epiphanies" (Joyce's term), here employed as dream sequences rather than, as is more common, a stream of conscious thought.

Why such a forbidding device? It was Riche's view that the whole of human activity is interrelated, interconnected, interdependent. Yet, given such interrelatedness, individual experiences will vary, and consequently allusions which are clear to one will not be so to another. Thus, any free association, because of its idiosyncracies, will present difficulties of interpretation. Yet one ought not to equate arcaneness and obscurity with profundity. It is a certainty that Riche intended his text to be understood, otherwise we would not have Beauceaux's endnotes (although, admittedly, there is no means to measure their intended extensiveness). For these reasons, where it seemed the text required further amplification, Dr. Santiago and Riche's former editor, Mr. G.A. James, have furnished the casual reader with pertinent background information and additional illumination. Moreover, the text of "*Feast of the Epicleti*" (Appendix A) is reproduced here in its entirety, so that not only the lay reader but also the textual critic and specialist may better understand successive stages of the manuscript's development, as well as the nature of Riche's legacy.

The editors hope that the spirit of *Hokusai's Great Wave* has been faithfully preserved. Surely it is now difficult fully to know Riche's final intentions for his masterwork. Sad to say, he did not, when departing this "most unbright cinder," leave a note.

H.C. Ereman

Dulcie Island

INTRODUCTION: *Riche's Reductio*

When the present work was in manuscript, it was designated only as "Work In Progress." Understandably, the editors assumed a title was forthcoming, and so it was to their consternation that they learned Riche intended it as *the* title. Following discussions, the author settled upon a new title: *Feast of the Epicleti*. However, this title, too, was abandoned.

It is only too fitting that the present *Hokusai's Great Wave* should have had such a genesis. It is consistent with certain highly speculative notions Riche entertained about the writings of James Joyce, which it was his intention that *Feast* should embody.

Specifically, Riche thought that Joyce had purposively manufactured a textual maze to house his alter-ego, the "fabulous artificer," Stephen Dedalus. This is to say, Riche held that Joyce's variant texts, taken together, constitute a single entity which Joyce intended from the first -- readings which would occupy and exercise critical opinion indefinitely. Joyce had once remarked that he would write a book (*Finnegans Wake*) the depths of which would take scholars 100 years to sound. Riche pointed out that, in advance of publication, Joyce had solicited critical commentary about his *magnum opus* from twelve colleagues (whom Riche termed "the apostles"). The collection of commentary appeared under the title *Our Examination round His Factification for Incamination of "Work In Progress"* (1929). One marvels at Joyce's prescience; for just as Hilton Kramer once remarked that he could no longer *see* a painting in the absence of a persuasive theory, Joyce foresaw the coming hegemony of a new audience -- a class of intellectuals who were to claim literature as their province.

Riche likened Joycean exegesis to a ball of string pulled through the maze -- and remarked that critics were being "strung along" or being "pressed into service," in ironic reference to Dedalus's *non serviam*. If Joyce is a creator, and if genius is being served... then the jest has layers, for Joyce suggested the enterprise to which we are heirs.

It is generally agreed that through the device of a note-making protagonist, George Le Beauceaux, Riche was demonstrating a *reductio*, a clear implication of which is that this project, like that of Joyce, is to usurp art from the usurpers. This means to free art from the fetters of exegesis, and to make of literature, once again, a thing of magic and wonder.

Jaime del Rio Diego y Santiago
Man'Shu International University

[The] medieval system of authentication is more complex
than this comment implies...

Stephen Greenblatt
Marvelous Possessions

"[T]he word structure novel [is] rather like a gnostic text."

Gore Vidal

"Come now: let us find some writer who is really clear, and beyond criticism."

Longinus

PART ONE

The Complete Text

HOKUSAI'S GREAT WAVE, ANNOTATED

HOKUSAI'S GREAT WAVE, *ANNOTATED*

The protagonist is sleeping. The protagonist is dreaming. We know this much. And in that semi-conscious state between dreaming and waking, his shoulder is felt to be sore. But how to get from his thoughts... His? No -- her... How to turn her over.

Monsieur Le Beauceaux approached the cool white fountain with trepidation. Carefully he opened the front of his neatly creased trousers. Glancing from side to side, he checked for reflections in the mirror. It seemed safe enough. If the door should swing open, he would not be visible to passersby.

How to turn her over...

He stood in closely, intently, the porcelain wings snugly flanking him. He tried to relax. But especially here, alone in the solitude of the men's room, standing in the cool light from the clearstory, he was inconsolably aware that he was .05 below the national average.¹

You must relax, he told himself. Stature, he mused, has more than one meaning. Think of the great Bonaparte. Of Picasso. Think what each accomplished. They both knew women. Many women, and beautiful.

¹. Apparently a significant statistical deviation.

but... to turn her over... turn. But...

If not stature, then what else distinguished them from him? He, Beauceaux, could leave a legacy, too. His duties at the library were behind him now. No more musty, dog-eared DS 800 volumes -- nor any others, for that matter. He was writing his own, in his own good time. Only his would not grow musty, and it would certainly not be a DS 800 number. It would be... uh... remembered. It would be... what... mightier than... Yes. No. *Sic et non*. Death would have no jest at his expense. That was it. His would be the last laugh, once he penned his book.²

turn her over...

It wasn't too late, at fifty-five. Well, maybe too late to be a prodigy. But Brahams did not write his first symphony until forty. Van and Ada Veen's book was the product of seventy years' gestation. And Sarah had a child at ninety. Or was that Abraham through Sarah?³

². *Death's Jest-Book*, by the 19th Century poet and anatomist Thomas Lovell Beddoes (1803-1849). An advocate of unpopular causes, he was a gypsy scholar who travelled from one European university to another. Friends who read the ms. felt that *Jest-Book* was in need of revision. Conscientiously, Beddoes undertook to follow their instructions over a period of twenty years. The book remained incomplete -- but was published posthumously after Beddoes's suicide in Zurich. Parergonally, it may be germane to mention here that Riche was fond of quoting Shakespeare's Sonnet 146, to wit:

So shalt thou feed on Death, that feeds on man,
And Death, once dead, there's no more dying then.

³. See: Genesis 17:17 which assigns an age of 90 to Sarai (Sarah) and an age of 100 to Abram (Abraham).* The documentary hypothesis assigns this statement to the Priestly Codex or "P" writings, some of which are based upon an earlier document, the *Book of Generations* which is held to have been spliced by a redactor and inserted into "P" which, in its turn, is held to be embedded in "E" (see R. Friedman, 52, 247, 256).

Extant Hebrew texts cite several earlier source documents, including: *The Book of the Kings of Judah and Israel* (2 Chron. 32:32); the *Book of Affairs of Days of the Kings of Judah* (2 Kings 20:20); the *Book of Chronicles of the Kings of Israel* (1 Kings 22:29); and the *Book of the Wars of the Lord* (Num. 21:14). Current theory has it that "E" documents may have been written as early as 922 B.C.E., in the northern kingdom of Israel, which fell in 722 B.C.E., and which was antagonistic toward the southern kingdom of Judah, which did not fall until 587 B.C.E. The

...turn her... but over... how to

He shook himself meditatively, three times, and tucked himself into his briefs. No more stacks. No more inking pads. No more patrons mispronouncing his name: "Mr. Bozo, could you this, could you that..."; "Could I have a word, please, Mr. Booze?" No more "colleagues" with their condescension. "Oh, surely it's all relative, Mr. Boas."⁴ "Surely you don't mean to say, do you Mr. Beaucoup, that you have yet to read *The Golden Bough*?"⁵ That high-pitched, whining, nagging, non-orgasmic...

"J" documents are held to have been produced in Judah no earlier than 848 and no later than 722 B.C.E. However, "J" is held to be older than "E". Also, as "P" is inserted into both, it is held to be later than both.

Interestingly, the so-called "Priestly Benediction" (Num. 6:24-26), copied onto silver sheets, as been found in the Hinnom Valley at tomb #25. These sheets have been dated to 650 B.C.E. or earlier. In this event, a document from the northern kingdom was found in the south.

According to Friedman, it has never been possible to separate "J" from "E" on stylistic grounds alone (82, 83). Further, certain elements of data or terminology are "uniquely characteristic" of all three sources; *i.e.*, "J", "E", and "P" (256).

*N.B. Of course, the modern record-holder is an Italian woman** who gave birth at age 62.

**N.B. The current record is held by an anonymous woman in Los Angeles. At age 63, she is reportedly breast-feeding the infant.

⁴ Franz Boas (?), author of *The Mind of Primitive Man* (1911). Boas is credited with establishing relativism* as the dominant viewpoint of 20th Century anthropology.

Cf: W.T. Stace, "Ethical Relativism" in *The Concept of Morals* (Macmillan, 1937). [H.C.E.]

*N.B. "At present, physical theory** is in a state of profound suspense. This is primarily due to Einstein -- the greatest Jew since Jesus. I have no doubt that Einstein's name will still be remembered and revered when Lloyd George, Foch, and William Hohenzollern share with Charlie Chaplin that ineluctable oblivion which awaits the uncreative mind." J.B.S. Haldane, *Daedalus, or Science in the Future*, paper read at Cambridge University, 4 Feb. 1923.

**N.B. "[W]hat became important for the history of ideas and for the development of philosophical thought was not the empirical facts of evolution but the theoretical interpretation of these facts. This interpretation was not determined, in an unambiguous sense, by the empirical evidence itself, but rather by certain fundamental principles which had a definite metaphysical character. Though rarely acknowledged, this metaphysical cast of evolutionary thinking was a latent motivating force" (Cassirer, 18).[DyS]

⁵ *The Golden Bough: A study in Magic and Religion* (1890), by Sir James Frazer (1854- 1941). Originally two volumes, this work was later expanded to twelve (1907-15). Later still, it was reduced by various editors to a single volume (1922). Though the work has had an inestimable influence upon many, Frazer's evolutionary sequence of thought is no longer accepted, nor is his psychological theory. Beknighted in 1914.

...turn her over...

Enough. Enough time wasted. Good-bye to all that.⁶ To work, he admonished himself. To work.

He took a taximeter cabriolet home. He put his umbrella in the stand. He sat at his desk, and stared at the white "paper" on his monitor. Yes, he thought, to work, to work, to work, to write, to....

....to sleep,⁷ perchance to happenstance, too. For all our yesterdays⁸ have but....are but walking.... waking.... shaking Shakers quaking Quakers. Quack, quack, quack. The Pope... shopping in a downtown Hong Kong department store teller. And a whale about to swallow him.^A Why don't ya tell 'er, Teller. Ba-boom and that, ladies and gentlemen, is fusion. Thank you, Mr.Ed.⁹ The horse's mouth.¹⁰ The two and only. Di-fusion. *En habit de cheval*,^B un français m'a parle anglais près at the Ideal Palace.¹¹

⁶ The title of a post-World War I novel by the poet Robert Graves; and also, with slight modification (*Goodbye To ____ That*), of an essay by Wallace Stegner pertaining to proper diction.

⁷ See: *Hamlet*, Act III, Sc. 1

⁸ See: *Macbeth*, Act V, Sc. 5

⁹ The allusion, if "two and only" (*infra*) is to be considered here, seems to conjoin the physicist, Dr. Edward Teller, with a talking horse, Mr. Ed, which appeared on American television during the early 1960s. (Cf: the series of movies, ca. 1945, starring Donald O'Connor and Francis, the talking mule.)

¹⁰ Joyce Cary, *The Horse's Mouth* (1944). This novel concerns itself with a painter, one Gulley Jimson, who is an archetype of the modern alienated artist. Riche's marginal notes, however, mention Edvard Munch. The connection is uncertain, unless the allusion is to Munch's employing a horsewhip to discipline paintings which did not meet his expectations. (See note 104, *infra*).

¹¹ "The Ideal Palace" (Palais idéal) of Fernand Cheval? The structure is located in the village of Hauterives (approx. 40 miles from Lyon).

Cheval was a postal worker who collected small stones, bits of glass, oyster shells, wire, iron, and other materials while making his appointed rounds. He placed these in his bag and carried them home for use in

Di-gressed. Di-fussed.¹² To git thar the fustust with the mostust men.¹³ Aux troupes barbares d'entrer dans ce pays.¹⁴ So now the Hong Kong market is guarded by Mongol archers.¹⁵

constructing his *Palais Ideal*. This fantastic structure, built single-handedly over a period of some forty years, is a marvel of *art naif*. Cheval explained his monumental task in this way:

"To distract my thought, I constructed in my dreams a faery palace, surpassing all imagination, everything the genius of a humble man could imagine... but the distance from dream to reality is great..."

Thus, inscriptions on walls of the Ideal Palace read: "Interior of an imaginary palace: The Pantheon of An Obscure Hero. The End of a Dream, Where Fantasy Becomes Reality." Cheval's purposiveness is ascertainable from the following:

For forty years I dug / To make this faery palace / Rise from the Earth
For my idea's sake / My body has confronted all: Time, ridicule, the years.
Life is a swift charger / But my thoughts will live on in this rock.

As assayed by the historian and art critic, Robert Hughes:

"This, it appeared, was the palace of the unconscious mind that no architect had ever built, a nearly sublime fantasy in which the formal means of ordinary Edwardian garden-builders -- grottoes, stones, shells -- had suddenly shot up to the heights of obsession and revelation." Ian Dunlop, *The Shock of the New* (London: Weidenfeld & Nicholson, 1972). The Palace was known to, and visited by, members of the dada and Surrealist movements.

If the above allusion is accurate, it may expand the meaning of *En habit de cheval*, in "Beauceaux's" endnote B. *Habit* [a. F. *habiter*, ad. L., *habitare*, f. *habit-*, *habere*] can mean "to dwell in" or "to attire" (Usu. in pa. pple.). Thus, Satie's piano piece would refer to being at the Ideal Palace of Fernand Cheval, and not to any consideration of equine sartorial matters. [DyS]

On the American plains there is a curious environment (The Garden of Eden) erected by Mr. S.P. Dinsmoor at Lucas, Kansas. There to be found are concrete innocents, angels, and a stairway to heaven. [H.C.E.]

¹². *London Daily Mirror*, 29 February 1992: "Appearing unfortable [*sic*] in the Prince's presence, Lady Di fussed with her hair...." (27).

¹³. Confederate cavalry general Nathan Bedford Forrest's explication of a successful field strategy.

¹⁴. A French translation of an inscription at Ma Nhai (near Cu'a Rao on the Song Ca in Nghe An Province, Viet Nam). See Emile Gaspardone. "*L'inscription du Ma-Nhai*" BSEI 24.1.27 et seq.

¹⁵. William S. Burroughs, *The Soft Machine* (Paris: Olympia Press, 1961; New York: Grove Press, 1966), 111. The author stated to his publisher, Maurice Girodias, that a single ms. supplied texts for several of his works, to wit: "The point is that the manuscript which you saw in 1958 was not even approximately similar to the manuscript published in 1959... [W]e all got busy and reorganized the material... We had made the selections from

El francès parlava anglès en el palacio...

Un Italiano parlava francese con uno cavallo in palazzo...¹⁶ Clever Hans.

Ein französischer... ich gut kenne...immer an seinem... immer an seinem... huber uber die platonische Liebe Leibniz... *perennialis*¹⁷...in sane...m... an strasse... gut...

... but the street road lane has past on left and past on right... then the past a landscape a field a strawberry patch a rose garden is a rose garden... and the unpainted stucco garage, cracking. But inside the house is cool. Outside, a ton of sun. En the rose. Sun thorn.^C Sun child.¹⁸ Inside, cool. Inside the house on the opposite side of the road.

about a thousand pages of material, which overflowed [from *Naked Lunch*] into *The Soft Machine*, into *The Ticket That Exploded*, and into *Nova Express* as well. I was producing it in pieces, and as soon as you got it, it was sent to the printer" (Ruas 134).

¹⁶. Charles V purportedly remarked: "I speak Spanish to God, Italian to women, French to men, and German to my horse."

¹⁷. *philosophia perennialis* -- a spiritually imbued view which postulates an underlying principle or message informing humanity's manifold cosmogonies; usually associated with Gottfried Wilhelm Leibnitz (1646-1716). Leibnitz's primary contribution to psychology was in the notion of active mental units he called "monads" -- later misprinted as "gonads."* A theory has been advanced that this typographical error is the origin of the feminist complaint that "men think with their [penises]" (Schwartz 1990). Interestingly, the Impressionist Pierre Auguste Renoir remarked that to paint a nude well, an artist must "paint from his crotch."**

*N.B. The term "gonad" may also refer to the female sex gland or ovary. Why Schwartz interpreted this misprint as the origin of a *boner mot* is anyone's guess.

**N.B. The underlying assumption is that "artists" are male, while "models" are female.

¹⁸. "Sun Child." Samuel Butler's *Erewhon* tells of a certain Higgs, who escapes from a distant country by means of a hot air balloon. He returns many years later to find that a "Feast of the Ascension" is about to be observed, and that he, now apotheosized, is being worshipped as the "Sun Child" who, it is said, ascended into heaven.

Butler (1602-1902) was the composer of *Ulysses: An Oratorio* (1904), and also the author of *Hudibras* (in octosyllabic metre of six feet). His most celebrated work is *The Way of All Flesh*, published posthumously (1903).

"[O]ne of Darwin's many enthusiastic admirers," Butler later rejected his theory for its absence of God. He felt that Darwin had failed to account for the variations on which natural selection worked. Butler's reasoning led to teleology (purpose, now out of fashion), which he attributed to "the life force."

The accursed house.¹⁹ Brubaker's? de B Absitively posolutely ($n+1$) probalutely.²⁰ Never went in so I'll go in e'now.²¹ Roll in somehow flow gently sweet Afton... sane Seine, same... sweet Afton sweet Shannon, Tweed-le-dee...^D sweet Sharon, Stone of Rosetta Scone...²²

¹⁹. A story by Emile Gaboriau (1835-73) tells of one Viscount de B_____ lowering the rents at his boarding house, with disastrous results. The tenants soon removed themselves, having assumed that lowered rents signified some structural problem with the building. Word got around. The Viscount was then unable to let rooms to anyone at all, and the house fell into disrepair.

²⁰. "absitively posolutely" A spoonerism by the poet, e.e. cummings, who once remarked that "you and me have as much in common with most folks as the square root of minus one." No doubt "probalutely" is "probably." This may reflect Riche's concern with mathematical probability and inferential statistics. All scientists need some means for interpreting the findings of their research -- for determining the *meaning* of the information they have acquired and its relationship to important theories in their field (Baron 716).

Inferential statistics is a special form of mathematics designed to evaluate the likelihood that a given pattern of findings is due to chance alone.* To determine whether findings are unlikely to have occurred by chance alone, appropriate statistical analyses on data are analyses performed.

If these suggest that the likelihood of chance is low (usually fewer than five times in a hundred; see n.1, *supra*), the result is described as *significant*. ** Only then are they *interpreted* as being of value for accurate understanding (Baron 27).***

*N.B. The probability that a given pattern of findings is a chance event is never zero (see n.47, *infra*). This probability can be very low -- for example, one chance in ten thousand or even one chance in an astronomical number stretching from here to the black hole in Cygnus, but there is always some possibility, however sub-atomically small, that a pattern occurred by chance. Thus, inferential statistics is a valuable tool of tremendous utility.

**N.B. Compare the view of Astronomer Fred Hoyle, that any chance occurrence with a likelihood of less than 1:1050 is regarded as an impossibility. [DyS]

***N.B. Doubts about the assumptions underlying statistical inferences may be mitigated by the careful application of *meta-analysis*, a powerful statistical procedure for combining the results of many different (even contrary) analyses to determine whether these provide support for specific hypotheses (*Cf* Baron 1995; p. 27). Thus the verification principle is verified; otherwise it cannot be said that what is known empirically is known positively absolutely (i.e., consequently, empirical knowledge would remain theoretical). [H.C.E.]

²¹. "O, Wilderness were paradise e'now." *The Rubiyat of Omar Khayyam*, Verse 12; trans. Edward Fitzgerald (1857).*

*N.B. The Italians have it that translations are like spouses: a beautiful one is apt to be unfaithful, and a faithful one is apt to be not beautiful. For those who treasure fidelity, see the Ali Shah-Robert Graves translation of Omar's verses, which is quietly and austere moving. [DyS]

²². Stone of Scone. Used in English coronations. According to Scots tradition, the stone served as a pillow for Jacob's head* during his dream of the ladder. It was stolen from Westminster in 1950 (the year of Riche's birth).

King Edward II of England was enthroned upon the Stone of Scone in 1308 A.D. If this year is converted to Buddhist Era dating, it is the year in which Ramkhamhaeng was enthroned upon *Manangsilabat*, a stone slab of a

Uh, Moab...²³ With considerable effort, Beauceaux collected his thoughts... ?? das problem der form in der... diskurse...

Okay. Maybe Moby. No... omit the whale. What is it, anyway. A fish. Well, yes... but.²⁴

Yes, but... How to turn him over... This is the question. Let's see...

The protagonist is sleeping. The protagonist is dreaming. We know this much, of course. And, in that semi-conscious state between dreaming and waking, his shoulder is felt to be sore. But how do we get from his thoughts and associations to his shoulder? Him? Her.

throne, at Sukhothai. This obvious example of synchronicity, according to Piriya, was not lost on Thailand's Rama IV (King Mongkut, so ably portrayed by Yul Brynner in *The King and I*). Mongkut is alleged to have forged the famous stone inscription traditionally attributed to Rhamkhamhaeng, the inventor of Thai script.

See Piriya Krairiksh, "*An Epilogue to the Rhamkhamhaeng Inscription*," in *The Ramkhamhaeng Controversy*, ed. James R. Chamberlain (Bangkok: Siam Society, 1904). *Contra*, see B.J. Terwiel, *opus cit*, in "*Lacunae And Reconstructions*" at 324: "The intensity of the debate indicates an ideological 'hidden' component among some of the protagonists of the idea that Ram Khamhaeng's inscription could be a fake. It would be a real 'coup' for an iconoclast if such a revered nationalistic symbol as the first Thai inscription could be shown to be a late copy or a deliberate fake." [GAJ]

*N.B. Sixteenth century medical opinion theorized that fantasy and madness were caused by a "stone of folly," and many craniums were cracked as a consequence. In a marginal note, Riche sketched a song to the tune of "Deck the Halls", which begins:

Trephine skulls for Stones of Folly

Fa-la-la-la-la,

La-la, la, la [H.C.E.]

A quotation from Seneca follows: "There is no great genius without some touch of madness." Further, the Rosetta Stone ("Stone of Rosetta Scone") tells of the coronation of Ptolemy V Epiphanes. [DyS]

²³ The association runs from "whale" to "Moab," yet is within the context of "stone." The allusion is anything but clear. While there are widespread tales of a *stone swan** in the Southeast Asian tradition, the editors can find no correlation here -- specifically, no "stone whale." Certainly, the whale Moab (*i.e.*, Moby) Dick was not a stone fish.

As to the reading of "Moab" *vis-à-vis* "stone," the famed Moabite Stone is taken to be a 9th Century BCE inscription of King Mesha. It tells of his victory over Israel and the re-establishment of Moabite independence.

*N.B. *Contra* Mr. James, the "Stone Swan" of Southeast Asian literature refers not to an animal but is, rather, the name of a man. [DyS]

²⁴ Melville's *Moby Dick*, about which D.H. Lawrence wrote: "Of course he is a symbol. Of what? I doubt if even Melville knew exactly. That's the best of it." See: *Studies in Classic American Literature* (New York: Anchor, 1951). See also n. 23, *supra*.

Yes, *her*. MAKE UP YOUR MIND. *So*, how to turn *her* over? He glanced at his notes. He picked up a pencil and put it down, useless, before the monitor. He glanced again at his notes:

the minute details of every thought or association
of a par-second, as the dreamer dreams a dream
turning from left side to right side while sleeping

Musing, he picked up his pencil and wrote:

A linguist named Mary Posa
or possibly Polly Glottaal-Schtop

Monsieur Le B pushed back in his chair. It was, he thought, too Joycean. And with his annotations, it would be too Ecoean.²⁵ Perchance, Cageian.^E But then, to Helliot.²⁶ A synthesis²⁷ would be something. Something new? Nouvelle, ma belle plurabelle. Tout le monde, he told himself, has influences.²⁸ He would have his own – his own "*Fetes*"²⁹ -- his

²⁵. James Joyce and Umberto Eco, authors respectively of *Finnegans Wake* and *The Pit And The Pendulum*.

²⁶. Probably, "To hell with it." However, Riche was an avid admirer of T.S. Eliot who once described his notes for "The Waste Land" as a "remarkable exposition of bogus scholarship." By way of comparison, see *Afterword* n. 22, for a different perspective.

²⁷. The influence of Hegel upon Riche "is inestimable" (Wright, 1967); or, "is quite negligible" (Rung-Lee, 1976). This issue remains unsettled.

²⁸. Riche was preoccupied with the tension between quotation, appropriation and plagiarism. He often discussed the following obiter dicta from Longinus: "There is another road... which leads to the sublime. What, and what manner of road as that? Imitation and emulation of great writers and poets who have been before... for many are borne along inspired by a breath which comes from another" (On the Sublime, XII).

Pinned to the wall of Riche's London flat was the following remark from Carl G. Gustavson, *A Preface to History* (1956): "If every sentence has a history of its own... one might say that the footnote is a much-abbreviated resume of that background" (170).

²⁹. An orchestral work by Claude Debussy.

Sunday in the Park, whatever... "but not by you, George. But not by you!"³⁰ No, not by George, but by moi.

I, Beauceaux. Yo, Picasso.³¹

It was drizzling now. At first he stared, transfixed, out the window. He squinted and began to focus, to follow the path of a solitary droplet³² sliding down the pane to the sash. Splash. To the sea, he thought. A drop in the ocean.^F Nothing. Insignificant.³³ Unless there be a will to power. Ahem. A hymn. Hell, an anthem.³⁴

^{30.} *Sunday In The Park With George*, a musical by Stephen Sondheim based upon a pointillist painting [*Sunday Afternoon on the Island of Le Grand Jatte*, 1886] by the French Post-Impressionist Georges Seurat. In the musical, this remark is made by "Dot," the artist's model and lover.

^{31.} Also the title of a self-portrait by Pablo Picasso.

^{32.} Although not directly related with this text, the following haiku by Riche appeared in MOSAIC (Fall 1969):

Spring is green and rain
A spider clings to its web
Careful of droplets

Curiously, this same edition coupled the above graceful offering with the following scatological work, also a haiku:

muthafuckin' fly
i cum into th'kitchen
ta be by mice-elf* [Italics ours]

*N.B. See: *Sly & The Family Stone Greatest Hits*, Vol. 12

^{33.} See Endnote F, *vis-à-vis* Hokusai's "*The Great Wave*" from "*Thirty-six Views of Mount Fuji*" (Tokugawa Period). However, *contra* Riche's "*Le Beauceaux*," this famous work is a woodcut and not a watercolor, as any visitor to Boston's Museum of Fine Arts could attest. Further, the wave goes from left to right, and not right to left, as suggested in the endnotes ("third droplet from the upper left"). [DyS]

^{34.} "...a will...an anthem." Possibly an allusion to Friedrich Nietzsche (*Will to Power*) and to Ayn Rand (*Anthem*).

But what should be the form? The form would be... critical. For he could permit no criticism of his form. No, no. No form criticism.³⁵ He was, after all, Apollonian by nurture, but by nature unquestionably Dionysian. So the form, the containment for the entertainment, would be all. Of course, literary type governs content and marks function. Why? Well, because the forms existed before there was any content. Like a single day in Ulysses. He would begin again. Consider Finnegans: the four ages and Vico's great cycles.³⁶ There's the glue and guide. And he, Monsieur Le B, would *manage* magisterially *a trois* a little homage Eco-nium.³⁷ He began to write:

Never went in so I'll go in e'now. Roll in somehow flow gently across the Jordan³⁸ sweet stream of cream de la creme de menthe-olatum cough drops.

³⁵. Form Criticism. There are five aspects to Form Criticism: 1) a study of literary types; 2) a study of the history of each literary type (as described in ancient authorities); 3) a determination of the societal context for each type (based upon extant archeological finds); 4) a study of the transmission history of each type through its oral stages (employing sound recordings from the Bronze Age); and 5) a study of the redaction history of each type through its written stages (comparing original mss with later copies and/or edited versions, together with redactor resumes and dental records). See: G. Herbert Livingston, *The Pentateuch in Its Cultural Environment*, 2 ed. (Grand Rapids: Baker House, 1987).

This methodology has proved useful in disciplines other than textual criticism; for example, in archeology and in history:

"Old photographs tend to indicate that the round-shaped faces of these personages were restored during the early Sukhothai period" (ca. 1240-1290 C.E). This claim effectively pushes back the invention of photography by centuries. See: Elizabeth Moore, *Ancient Capitals of Thailand* (Bangkok: Asia Books), p. 82.

³⁶. See Endnote G.

³⁷. Obviously a pun upon "economy" and Eco.

³⁸. "across the Jordan" -- a phrase found at Deut. 1:1, and considered by Isaac de la Peyerre to be the words of someone in Israel (west of the Jordan) referring to Moses's actions (on the east side of the river). Peyrerre, a French Calvinist, was ordered to recant his views to the Pope. His book was banned and burned. (Cf: *Afterword*, n. 15). See Jean Astruc, *Conjectures sur les memoires originaux dont il parait que Moyses' est servi, pour composer le livre de la Genese* (1753); not to be confused with Astruc of Lunel (1250-1306) who, by persuading Rabbi Adret, banned (in 1305) the study of science and philosophy by anyone under the age of twenty-five.

This is going nowhere, thought Monsieur Le B, disgustedly. Perhaps he had not a novel in him, after all. Nor even a short story, at that. The supreme confidence which momentarily had welled within him was now infinitesimally small -- all but inert; tapped out. He began again:

Never went in so I'll go in e'now. I am Paddle to the Sea. Sha-ka-dee-owee.³⁹

What did it mean? "I am Paddle to the Sea"?⁴⁰ It was carved into his memory, but Monsieur Le B could not place it. He could only write it, and make Mary Posa intuit:⁴¹

Inuit? Eskimo -- from the Latin: Skimoeay. Ativenay eoplespay ofay⁴² Laskaaay.
Give it me strait, bering fish in the silver sea was Winkin and Blinkin and Nod.

Nostalgie pour le...

Merde.⁴³

³⁹. See Endnote H.

⁴⁰. A reference to 1942 Pulitzer Prize winner Hollings C. Hollings' *Paddle-To-The Sea*. Riche owned an original edition, in which he inscribed the following marginal note:

And I sailed away with sorrowful heart,
Over wintry seas, seeking a gold-lord

The Wanderer

Cf: Dion & The Belmonts.

⁴¹. intuit = into it (?)

⁴² In strict Pig Latin, this would be rendered *foay*, so it is assumed that the "mistake" is intentional. Thus, a connection -- possibly a dialectic? -- arises between native peoples and "ofay" peoples. [DyS]

⁴³ "*Merde*" (feces; "shit")* The opening line of Alfred Jarry's *Ubu Roi*. Jarry wrote three Ubu plays displaying his brilliant imagery and wit, which nevertheless "lapse into incoherence and meaningless scatological symbolism." Jarry was also the author of *Gestes et opinions du docteur Faustroll, pataphysician* (pub. post. 1911). One possibly apocryphal story has Jarry firing a pistol into bushes. A young mother pleaded with him to stop, for her child was playing nearby. Ever the gallant, Jarry told the woman that, should anything unfortunate happen to the child, he would gladly provide her with another. After his death from alcoholism and poisoning from ether (inhaled for a cheap "high"), his pistol came into the possession of Pablo Picasso (see Richardson), who pointed it at visitors to his studio. The standard biography is Keith Beaumont's *Alfred Jarry* (1984).

That's another fine mess you've got us into Stan⁴⁴ fish two fish red fish^I blue fish

*N.B. Recall Freud's view that feces are the artist's true underlying medium. Thus, the artistic impulse may be described in terms of the transformation of a psychosexual dilemma -- a toilet training problem. E.g.: "What shit!" -- overheard at the Julian Schnabel exhibition *Recent Work*, Mary Boone Gallery, New York City (1982). [H.C.E.] See also: James Naremore (1976) "Consciousness and Society in *A Portrait*," in which he discusses the defensive reaction of authors against their own "excremental vision" (114 et seq).

In *Ars(e) Poetica: "Here I Sit" (A Study of American Latrinalia)*, a paper presented at the 1966 meeting of the California Folkways Society, Alan Dundes of the University of California at Berkeley writes:

"According to current theory, men the world over suffer from [envy of]...women's ability to bear children and they seek to find various substitute gratifications... [such as] the Chaga man's practice of stopping up their rectums as a form of symbolic pregnancy. [In fact], males commonly use their anuses to provide substitutes for parturition. Feces, like babies, are produced by the body. When a man defecates, he is a creator, *a prime mover*. Women produce feces too, but since they can produce babies from within, there is less need for women to emphasize this type of body product. That women have less need of fecal substitute activities is suggested by the fact that few women indulge in sculpture, painting, blowing wind instruments... Certainly in American culture, it is men who are more concerned than women with creative feces metaphors. It is usually men, not women, who are "full of it," who are "*BS artists*," who tell "cock and bull stories..." (102).

But see Lionel Trilling, *The Liberal Imagination* (New York: Viking, 1950). Trilling writes: "The early attempts of psychoanalysis to deal with art went on the assumption that, because the artist was neurotic, the content of his work was also neurotic, which is to say that it did not stand in correct relation to reality" (159). Trilling describes the historical roots for the now common inference that artists' derive power from an imbalance, and argues: "If we make the neurosis-power equivalence at all, we must make it in every field of endeavor. Logician, economist, botanist, physicist, theologian -- no profession may be so respectable or so remote or so rational as to be exempt from the psychological interpretation" (166). One presumes this would also be true of psychologists themselves.

Trilling points to Leonardo da Vinci, saying that "[his] scientific investigations were as necessary and 'compelled' and they constituted as much of a claim on the whole personality as anything the artist undertakes; and far from being carried out for the sake of public prestige, they were largely private and personal, and were thought by the public of his time to be something very like insanity" (160, n.5).

See also Jacques Hadamard, *An Essay on the Psychology of Invention in the Mathematical Field* (Princeton University Press, 1945); Sigmund Freud and D.E. Oppenheim, *Dreams in Folklore* (New York: International Universities Press, 1958); Geza Roheim, *The Gates of the Dream* (New York: International Universities Press, 1952); Karl Abraham, *Contributions to the Theory of the Anal Character* (London: Hogarth, 1948).

The final word here goes to Dundes, supra: "For those who may be skeptical of the theory that the psychological motivation... is related to an infantile desire to play with feces and to artistically smear it around, I would ask only that they offer an alternative theory" (105). [GAJ]

⁴⁴ Considering "Beauceaux's" final endnote, this is a likely reference to Stan Laurel. Still, the next word "fish" might be read as "Stan Fish" (*i.e.*, Stanley Fish, author of *Is There A Text In This Class? The Authority of Interpretive Communities* (Cambridge: Harvard UP, 1980), which includes the essay, "What Makes An Interpretation Acceptable?" *

*N.B. Fish's text has won wide acceptance in the academic community. [H.E.C.]

fetish makes it well fish.⁴⁵

Oh, God, that's good. Monsieur Le Beauceaux was well-pleased. He would write his book, and all the associations would be there -- everything he had read, or seen or thought. He would out-Joyce and rejoice and his reknown would be profound. No monkey see, monkey do.⁴⁶ For a monkey might be proved to pound out a sonnet, but his *parvum opus* would have genius writ upon it. Nothing half-baked, piecemeal, inchoate or amphibious.⁴⁷

⁴⁵ "It makes it well fish." – Gertrude Stein in *Tender Buttons* (1914)

⁴⁶ A marginal verse reads: Blondeau he / Monkey see / Blondeau do / Monkey through. Riche's reference is to Bonaventure Des Periers (1500?-1544), author of *The Cobbler Blondeau*. A nobleman from Burgundy, Des Periers entered the service of Marguerite, Queen of Navarre (1536). However, he published a book which offended many at court (1537). He departed Paris for the countryside, and later committed suicide in Lyons. [DyS]

⁴⁷ "For a monkey might be...amphibious." A curious entry in Riches' journal for 29 February 1977 reads:

"On the theory that, typing for 200 years, eventually 200 monkeys would produce a readable version of Hamlet, there must then be intermediate textual forms; for example:

HOmled: To be @r knot toOOO bee taht si eht Q."?" A. φάρμακον

Taken together with the journal entry, this short passage seems to introduce probability into the Darwinian paradigm (Cf: Michael Ruse, 1993). Interestingly, among the correspondence between Riche and the lowlife biologist D. Smith Brandon, the latter (in an undated letter) writes:

"The intricate and sophisticated systems used to transport nutrients, minerals, vitamins and water from the intestinal lumen to the blood and lymph vessels across the membranes of the epithelial cells and villi of the intestine are far too interdependent to have just randomly occurred by a chance mutation and by being selected for. These systems use mechanical means (diffusion and osmosis), chemical means (reactions), and active (energy-dependent) transport for getting molecules across the membranes. ATP and a number of enzymes are involved. Almost all of the nutrient molecules -- such as proteins, lipids, fatty acids and sugars -- have to be chemically and physically broken up in the lumen to be transported across the first layer of cells. When they arrive inside the epithelial cells, many are reconstituted back into long-chain fatty acids, long-chain poly-saccharides, and into triglycerides, and then packaged inside a bundle called a chylomicron (along with cholesterol) and actively transported across the outer wall membrane into either blood vessels or a lymph lacteal. The chylomicron passes through the lymph system to an area in the upper torso, where it and its contents of lipoproteins, cholesterol and fatty acids will be used by the heart and muscle tissues when needed. Many of the simpler molecules pass right on (through) the cell walls of the intestine into the blood vessels around the intestine.

"As I have said before, when the life of the organism depends on these systems all working together from day one, and the systems work or develop in parallel time or space or have to work simultaneously, then the mathematical probabilities are astronomically against their having occurred (or developed) randomly over a long period of time. The accumulation of genetic mutations and natural selection simply (are not) suitable answers for this puzzle. Stephen Jay Gould's theory of punctuation (periodic mutation) is a start in the right direction, but still does not go far enough to explain system interdependence."

His hand faintly trembling, he took up the pencil and scratched upon the yellow legal pad:

She is dreaming, dreaming... and turning, turning...

almost awake, yet not awake...through the curtain, a street lantern's pale light softly sensed, an
impress through slats again drawn slits again closed, then mirrored and caressed and... and, again
drifting, dreaming...

la donna dei miei sogni...⁴⁸ Jolie, non? Oui. Ma jolie.

I could, he thought, write an epiphany. The left hemisphere (is it?) coming into play.
Why not? A voice-over, sort of:

"Today's reading is from *I Epiphanies 1:1*" Like that.

He began to write furiously.

she is sleeping... she is dreaming, dreaming...

and being half-conscious, she hears... [what? What??]

a reading of the Bermuda pamphlets?

words of power and imagination?

(no, the epicleti ectypussieron, of course: a little nightmusic)

moonlight on the water

makes me blue ⁴⁹

⁴⁸ Literally, "the lady of my dreams." See: Massimo Bontempelli (1887-1960), the "magic realist" and founder (1926) of the review, *900*, for which James Joyce was a foreign editor.

⁴⁹ Copied into Riche's dream journal is the following verse (attributed to Dave Stirling of Estes Park, Colorado), sung to the melody of Dvorak's *Humoresque*:

Gentle will please refrain
From flushing toilets on the train
While standing in the station
I love you

If you think of passing water
Gentlemen please call the porter
Moonlight on the water
Makes me blue

an ocean fills the universe ⁵⁰

no island of sanity but

a mountain in the midst ^J

of the breakdown of the century

So... then what? Por supuesto,

He called upon his Lord, saying: Things overwhelm me.

Come to my help. ⁵¹

[*Lacuna. Here, an unknown number of pages have been lost - H.C.E.*]

phlanges silver sylvan beach⁵² a reach a spit of land ladyfingers in the paddle sea shells sea shells

she shore lee sells gray dawn graying Davies grayish Ray Davies⁵³ locker⁵⁴ lochin

Though no relation is immediately apparent, the verse runs into a dessert menu for *The Hungry Composer*, a restaurant in White Chapel formerly owned by the Anglo-Irish American composer, Timothy John Snode; *e.g.*:

Chocolate Mussorgsky
Stravinsky Shortcake
Orange Schubert

⁵⁰ This rather crucial, yet opaque, passage is discussed at length in endnote J.

⁵¹ *Surah* 54:10 – a prayer of Noah.

⁵² Sylvia Beach (1887-1962), who was owner of Shakespreare & Co., a Left Bank bookshop, lending library, and meeting house on the Rue de l'Odeon in Paris. It was she who privately printed James Joyce's *Ulysses* in 1922.

⁵³ Ray Davies, rock musician with the Kinks, a band popular in the 1960s. Leonard Bernstein, in one of his celebrated *Young People's Concerts*, performed a Davies composition in Mixolydian mode, to the consternation of some and the delight of many.

⁵⁴ Davey's Locker; i.e., the ocean depths.

varnish wish fish gish Lillian⁵⁵ lochrian dorian phrygian⁵⁶ lydian aeolian aeo lydian oh lydian oh
have you seen Lydia eau lydia the queen of tattoo⁵⁷ O lydian O lydian O
she's non-euclidian
O lydi of Sa-pain⁵⁸ I explore you rue my heart is lydian laden⁵⁹ Hadyn Simpliphony

⁵⁵ Lillian Gish, actress, star of silent films.

⁵⁶ lochrian, dorian, phrygian, lydian, aeolian -- all ancient musical modes, together with the ionian and mixolydian. This association may be complicated by the historical fact that Phrygians were an Aryan tribe from which the Greeks descended. In *"The Holy Roman Empire's Third Reich"* (see *Afterword*, n. 14), Riche discussed the migrations of Aryan tribes and their later hegemony over indigenous peoples by means of an advanced weapons technology. See also, Gordon Wasson's *Soma: Divine Mushroom of Immortality*, which discusses the Aryan waves at length, together with their cosmogony (which, according to Riche, was manifested in Vedic rites and later religious systems of Asia and Europe).*

*N.B. Heinrich Zimmer writes: "Indian orthodox philosophy arose from the ancient Aryan religion of the Veda... In Greece, this ancient stage of Aryan belief was represented in the mythology of the Homeric age..." See: *Philosophies of India (Bollingen Series XXVI)*, ed. Joseph Campbell, Princeton: Princeton University Press, 1951; p. 333.

⁵⁷ *Lydia The Tattoo'd Lady*, a song made famous by Groucho Marx in *Animal Crackers* (1938); later brought to a wider audience by Robin Williams in *The Fisher King*.

⁵⁸ *Lady of Spain*, a standard for accordianists. Here, the rendering Sa-pain seems to allude to the dreamer's discomfiture.

⁵⁹ *"With Rue My Heart Is Laden"* – A.E. Houseman, in *A Shropshire Lad* (1896). Curiously, a group of concerned parents, in the conservative American Middle West, tried to ban this text on the ground that the poem here referenced is a paen to sodomy and child molestation. Houseman's poem runs:

With rue my heart is laden
For golden friends I had,
For many a rose-lipped maiden
And many a lightfoot lad.
By brooks too broad for leaping
The lightfoot boys are laid;
The rose-lipped girls are sleeping
In fields where roses fade.

For similar reasons, Mark Twain's *Huckleberry Finn* was once called into question vis-'a-vis the relation of Huck and Jim.

synchroniphony⁶⁰ simpli-city simplet your affairs⁶¹ be licity instead of a godsend qdsm⁶²
 godchild Jeru boplicity⁶³ round 'bout⁶⁴ how-'bout out in the duh-duh-duh- do-run-run running
 river past Adam and eve-ning⁶⁵ I wish to thank my 20,000 colleagues under the Sea⁶⁶ No Speak
 No eve I'll⁶⁷ be brief zen is when but tao is now... Ciao, ragazzi^K and a
 puppet in a pulpit
 reigned over the sons of Israel⁶⁸

⁶⁰ "synchronyphony" -- "a combine" (as Riche termed such portmanteaus), this appears to be *synchronicity* + *symphony*. The implication may be that synchronous events are the "music of the spheres." See: "*Synchronicity, An Acausal Connecting Principle*" in Vol. VIII, C.G. Jung, *Collected Works*, Bollingen Series.

⁶¹ Thoreau, *Walden*. A celebrated passage reads "Simplicity, simplicity, simplicity. Let your affairs be two or three instead of a thousand..." which Riche has here construed to be advice in amorous matters.

⁶² qdsm (Hebrew: "qedeshim" -- referring to Canaanite temple prostitutes).

⁶³ "godchild, Jeru, boplicity" -- See the seminal recording by Miles Davis, *Birth of the Cool* (Capitol Records).

⁶⁴ "*Round 'Bout Midnight*." Another legendary Miles Davis recording. Just before his death in 1991, the French government honored Davis with a fitting soubriquet, "the Picasso of Jazz."

⁶⁵ "...river run past Adam and Eve's..." The opening line to James Joyce's *Finnegans Wake*, which expresses the cyclical nature of history set forth by Giambattista Vico (1668-1744). The last sentence of Joyce's magnum opus is a lead-in to the first. For a lucid explanation of this difficult text, see H. M. Robinson, *A Skeleton Key to Finnegans Wake* (1944); and if that's not enough, see Anthony Burgess, *A Shorter Finnegans Wake* (1962).

⁶⁶ Jules Verne, *20,000 Leagues Under The Sea*, the classic tale of Captain Nemo and his under-sea city. Of course, "Nemo" is the reverse of "omen."*

*N.B. Rather, it is Latin for "no one." [DyS]

⁶⁷ Riche's well-thumbed copy of *The Soft Machine* was found face down on the floor of his flat. It was opened to this emphatically underlined passage: "They arranged themselves on the floor like the three monkeys: See No Evil, Hear No Evil, and Speak No Evil" (18).

⁶⁸ Clearly an allusion to *Gen.* 36:31-39, and the Edomite King list, which begins: "Now these are the kings who reigned in Edom before there was any king reigning over the sons of Israel." Many scholars maintain that the kings on this list lived after Moses and were unknown to him. By extrapolation, Moses is not the author of the list nor of *Genesis*. The list runs as follows: 1) Bela, son of Belor; 2) Jobab, son of Zerah;* 3) Husham; 4) Hadad, son of Bedad; 5) Samlah; 6) Shaul; 7) Baal- hanan, son of Achbor; and 8) Hadar or Hadad, who was married to Mehetabel. [H.C.E.]

*N.B. An entry in Riche's journal indicates he entertained doubts concerning this view. The reason is as follows: Jobab (2) is the son of Zerah, who was the son of Reuel, who was the son of Esau, who was the son of

Songs of Innocent III⁶⁹ his picsatorial⁷⁰ splendor

peche demodocus^L et con spiritu dominus festi

Songs of Experience I and Ex Pedience

gaudete, gaudete Daudet Alphon-se

ex Maria virginæ gaudete⁷¹

gray grey ogre cannibal ogress mother⁷² of pearl Grey-ogre Gregory Ladyfinger Augusta⁷³

Ishmael, who was the son of Abraham (and Hagar). The year of birth for Esau is generally settled as 1858 B.C. According to the text, the men in Jobab's lineage commonly married at the age of forty or fifty, and produced heirs soon thereafter. If fifty years is used for the average span between generations from Esau to Jobab (2) and if from Jobab to Hadar (8) each king on the list is permitted a reign of forty years, the final king (Hadar, 8) would have been contemporaneous with Moses. Note that Moses is recorded as asking permission to cross the territory of an Edomite king (*Num.* 20:14). Further, according to the Hebrew texts, Hadad (4) defeated the Midianites "in the field of Moab" *before* the Israelites crossed over into Canaan (1 *Chron.* 1:46). That is, Hadad (4) reigned sometime earlier, and would not have been the one from whom Moses sought permission.

⁶⁹ Innocent III -- 13th Century Roman Catholic pontiff who launched the infamous Albigensian Crusade in the Languedoc region of southern France. Killing indiscriminately, a papal army led by Simon de Monfort levelled the Catharist city of Beziers, then advanced upon the stronghold at Carcassonne held by Catharist sympathizer Raymond-Roger de Trencavel. When his ally, Raymond of Toulouse, betrayed him, Trencavel surrendered himself in exchange for his city being spared. He was imprisoned in the tower and died shortly thereafter. The official cause of death was listed as "dysentery."

⁷⁰ "picsatorial" -- Marginalia in Riche's ms. indicates his intention to make a "combine" of *piscatorial* (referring to fishing) with *sartorial*; thus, "picsatorial." Still, he appeared dissatisfied with this rendering, judging from his many erasures; but there is none other more satisfactory to be found in any extant ms. The rationale, apparently, is that the tall mitre worn by the Roman Catholic pontiff has its origins in the vestments of Babylonian priests, who venerated a fish god. [H.C.E.]

⁷¹ A "combine" of Alphonse Daudet (1840-97), author of *At the Palace of Justice* (Cf: note 11 *vis-à-vis* the Ideal Palace [?], *supra*) with a medieval English carol (substitute *Christus est natus* for *Daudet Alphon-se*). [DyS]

⁷² Mother as cannibal ogress? Riche had transcribed into his dream journal a passage from Larsen, to wit: "For behavioristically oriented psychologists... this would seem an example of generalization (the constellation of aversive stimuli associated with a classically conditioned response)... (bringing in) the entire analclitoric [*sic*]* world of the oral period... "Mother as cannibal ogress" -- "toothed vagina" (*i.e.*, *Vagina dentata*). *N.B. In Larsen's text, the malapropism "analclitoric" should read *anacletic* -- a very telling Freudian slip. [H.E.C.]

⁷³ The poet, Lady Augusta Gregory. She was a friend of William Butler Yeats,* whose *The Wild Swans at Coole* makes reference to her estate in County Galway. Lady Gregory was instrumental in establishing the Irish National Theatre, for which she wrote plays. [GAJ]

you've taken the east from me you've taken the west from me⁷⁴ for the heavens be clothed in
obscurity⁷⁵ *obscurum per obscurius* O... heaven my blanket earth my pillow⁷⁶

round 'bout Jeru

rouse yourself, rose rose rose yourself, wake up

O, Jerusalem

put on your beautiful garments⁷⁷

or be rebuff redux by the *corps de dame*⁷⁸

sane seine same again Oi Eau de Robec⁷⁹

then to sea

N.B. *The New Encyclopedia Britannica Micropedia* (1987) states that Gregory first met Yeats in 1898 (see: "*Gregory, Isabella Augusta, Lady*," Vol. 5, p. 485). However, a text to the contrary states that Yeats first met Gregory two years earlier, in 1896 (see: "*Yeats, William Butler*," in the *New Encyclopedia Britannica Micropedia* (1987) Vol. 12, p. 830

⁷⁴ "...you've taken the East from me, you've taken the West from me..." From an Old Irish poem, "*O Donal* _____" (trans. Lady Gregory.)

in red ink: Can't complete the poem's title without the book.
Please return it A.S.A.P

⁷⁵ Apparently, a reference to *Isaiah* 50:3 -- "I (Yahweh) clothe the heavens in obscurity."

⁷⁶ *Heaven My Blanket, Earth My Pillow*. Taoist nature poems by Yang Wan Li.

⁷⁷ *Isaiah* 51:17, 52:1

⁷⁸ *Corps de dame* – a series by Jean Dubuffet (1950). Cf: de Kooning *Woman I* (1952).

⁷⁹ A tributary of the Seine, the Eau de Robec flows through Rouen, in Normandy, Riche's ancestral home.

a sea of olive vinegar makes a fish wish, vish...⁸⁰

for she is turning... through slats a slant of light a lamp from the gray street away,
away in that sssemi-consssciousss
ssslat a ssslant a ssslant a ssslant

My eyesss are getting heavy, too, thought Beauceaux, and sssso the reader'sss?
Ssstill...

Still, still *in errorem variarum ambage viarum*

dreaming, turning, dreaming...

la donna dei miei sogni dreams dreams dreams from 2 *Epiphanies* 2:2

rose arose rosewater rose lake rose madder rose carmine rose diamond rose cut rose is a rose⁸¹ is
a rosemary rose apple rose window rose wood Rosa Parks⁸² Ros Comain

⁸⁰ "olive vinegar...vish" Apparently an allusion to Nanadesi Vinnagar Alvar, a temple to the god Vishnu, at Mran Pagan. Classical kingdoms of Burma were Theravedan, as was true of other Southeast Asian countries. However, at the same time older forms (Hinduism, Brahmanism, and elements of Vedism [from which both evolved]) existed alongside Buddhism and influenced its development. In the Chaldean language, the preserver "Vishnu" (rendered sans digamma as "Ish-nuh") means "the man Noah."

⁸¹ *a rose is a rose is a rose*: The oft-quoted line from Gertrude Stein, which appeared initially in a short story and later as a heading on her stationery. The line reflects James's special application of the "most fundamental principle of inference" that, in the sphere of quantities, "equals of equals are equal" -- which James regards as "on the whole the broadest and deepest law of man's thought."

Stein's works include *Four Saints In Three Acts* (with the American composer Virgil Thompson), and the short novel *Lucifer Church, Amiably*.

⁸² Rosa Parks' refusal to yield her seat to a white passenger, while riding a segregated bus, was the proximate cause and *cause celebre* of a boycott of the mass transit system in Montgomery, Alabama (1956). The boycott is generally considered to be the beginning of the Civil Rights Movement in the United States.

Melrose Abbey⁸³ Miss Rose Stanley⁸⁴

O my love is like a red, red rose^M But you could not have

a green rose

The Rose of Sharon The Rose of Jericho The Yellow Rose of Texas

The Yellow Rose Royce^N

Oh, Rose of Chiangmai⁸⁵ O-O-Oi

⁸³ Melrose Abbey, on the River Tweed in Scotland. Tradition has it that the heart of Robert Bruce (Robert I) is enshrined at the altar.

⁸⁴ The young student who becomes the model and mistress of Art Master Teddy Lloyd in Murial Spark's celebrated novel *The Prime of Miss Jean Brody*, set at an Edinburgh private school for girls during the fascist ascendancy in Europe, 1930s.

⁸⁵ "Rose of Chiangmai"-- "The women be much fairer than those of Pegu." So wrote a merchant from London who, in 1587, had journeyed to "Jamahey" (Chiang Mai), which he described as a "great town, with fair houses of stone, well peopled, and the streets very large..." He was in the "land of beautiful Thai women" (*tin-thai-ngam*) who are, metaphorically, the Rose. See: Ralph Fitch, "The Voyage of Master Ralph Fitch..." in *Purchas His Pilgrims*, Vol. II (London-Glasgow, 1905) 194f.

According to R.B. Kershner, discussing the work of William York Tindall, in "A Critical History of A *Portrait of the Artist as a Young Man*" (*Case Studies in Contemporary Criticism*: Bedford-St. Martin's, 1993), "...the flower, [is] a Neoplatonic symbol for the woman who exemplifies transcendent beauty and thus the poet's path to the divine world..." (228).

See also: Reginald Le May, *An Asian Arcady* (Cambridge, 1926). Arcadia is a strong and curious impulse of the psyche. Its literary manifestations are ably satirized by Eco in *Pendulum* in the account of "Seven Seas Jim" (71). Interesting to note, at this writing there is an expatriate pub in Chiang Mai, "Patusan's Arcadia," which serves a concoction called "Seven Seas Jim," consisting in one part of Maekhong Whiskey, juice from one-half lime, two-three parts of orange juice, and wild honey to taste. These are mixed and poured over ice. The B-girls in "Arcadia" are smooth, lithe, firm, and bare-breasted, with an acceptably low incidence of testing HIV-positive.

If bone structure is any indication of beauty, the following measurements, from donated individuals, were taken at the Forensics Unit of Suan-Dawk Hospital in Chiangmai:

Basion-Nasion	91mm
Bizygomatic Breadth	117mm
Inter-Orbital Breadth	25mm
Fronto malare Orbitale	90mm
Femur	401mm
Tibia	225mm
Pelvic A-P	110mm
/Trans.	225mm
Bi-Iliac Breadth	245mm

See: Christopher A. King, 1596, *Forensic Sex Estimation (Asia)*.

O rose thou art sick⁸⁶ as Walter Sickert⁸⁷

rose salva veritate

The Name of the Rose⁸⁸ a rose by any other name⁸⁹ althea syriaca Ruszicki

Rosanante⁹⁰ Rosicrucians rosy cross Der Rosenkavalier⁹¹ Bravo, Lancaster! the red rose wins.

The Rose Tattoo⁹² Christ rose from the dead⁹³ (a rose-surrection)

⁸⁶ From William Blake, *Songs of Innocence and Experience*.

⁸⁷ A London artist during the Victorian Era, Sickert was considered mad at the end of his life. A recent theory has it that he was one of three Freemasons (including Gladstone, P.M.)* who orchestrated the "Jack the Ripper" slayings in London's White Chapel. Sickert is said to have painted a likeness used to identify Annie Crook, a poor Catholic girl who carried a child by the Protestant Prince of Wales.** The two met at Sickert's studio, and may have married secretly. Crook left the infant in the care of one Mary Kelly, a prostitute who, with four others, was slaughtered in a gruesome parody of Masonic ritual. The infant, however, was spirited away to France. Annie Crook died in an insane asylum. As for Sickert, he spent his last years roaming White Chapel at night, crying out to passersby that he was Jack.

*N.B. The Prime Minister, during Jack's reign of terror, was Salisbury. [H.C.E.]

**N.B. Or, according to another theory, by the Prince's son "Eddy."

⁸⁸ The novel by Umberto Eco (1984).

⁸⁹ "A rose by any other name would smell as sweet." Shakespeare, *Romeo and Juliet* (II.ii).

⁹⁰ Name of the reluctant steed in *Don Quixote*, which has "obvious inconsistencies in the narrative... as well as the often burdensome references to Cid Hamet, the author of the 'original' manuscript" (see Norman Friedman, *Form and Meaning in Fiction*; Ch. 8 "Point of View", 160).

Respecting Cervantes' masterpiece, Lionel Trilling writes: "Sensibility in the novel is but notation and documentation... [and] Don Quixote gives us our first instance. In its hero we have the modern conception of the will in a kind of wry ideality" (*The Liberal Imagination*, 1950).

in red pen: On the contrary, the most cursory reading will reveal that the horse in question is named Rocinante -- and so we should entertain the possibility that this is, in fact, not a reference to this book. Why? There is nothing in the journal to indicate what Riche had in mind. Do you purport to know?

⁹¹ *Der Rosenkavalier*, opera by Richard Strauss. Generally considered the last Romantic composer, Strauss' reputation has oscillated due to extra-musical considerations, not the least of which turns on his precise relation to German National Socialism. The current view is that Strauss was essentially apolitical.

⁹² The play by Tennessee Williams (1950). A film adaptation brought an Oscar for Best Actress to Anna Magnani in 1956.

⁹³ See Mark 16:9. The two most reliable late manuscripts do not have Mark 1:1-16:8.

like a heart of white rose, my rose of the world⁹⁴ [is] a perfect rose

so gather ye roses while ye May, le May, and you Hugh Henry Rose

rosebud^O have a green rose it's a rosebud in June

Rosenkrantz and Guildenstern Are Dead⁹⁵ Julius and Ethyl Rosenberg are dead⁹⁶

The Last Rose of Summer rose moon in June⁹⁷ rose and the ring (around the moon)

roseate rosaceous roseola rosette

It is the time you have wasted for your rose that makes your rose so important⁹⁸

Rose Period⁹⁹

⁹⁴ "No one knew my rose of the world." An epigraph for Toni Morrison's *Sula* (1972), the line is found in Tennessee Williams's *The Rose Tattoo* (1950). The source appears to be William Butler Yeats' "The Rose of The World" (1892), which expresses the Platonic idea of eternal Beauty, with the opening line: Who dreamed that beauty passes like a dream? See n.85, *supra*.

⁹⁵ The play by Tom Stoppard. In the opening scene, a flipped coin comes up tails ninety-nine times. Mathematical probability has it that any chance event with a likelihood of occurrence less than $1:10^{50}$ is an impossibility.

⁹⁶ According to Kenneth C. Davis: "The [United States] government wanted to make the Rosenbergs symbols of its fervent anti-Communism. But the years have turned the couple into the martyrs of America's rabid, irrational fears." For contrasting views, see: Ronald Radosh and Joyce Milton, *The Rosenberg File: A Search for the Truth* (New York: Vintage, 1984); Walter and Miriam Schneir, *Invitation to an Inquest* (New York: Pantheon, 1983); John Newhouse, *War and Peace in the Nuclear Age* (New York: Knopf, 1988).

⁹⁷ "Moon in June" by Robert Wyatt in *Soft Machine Third* (Columbia Records, 1970). Wyatt was a friend of Robert Graves, and purportedly a guest at the poet's home in Mallorca. Graves was author of *The White Goddess* (1948; enlarged edition, 1966).

⁹⁸ Antoine de Saint-Exupéry, *The Little Prince*. For a discussion of the relationship between Saint-Exupéry and *Minotaur*, a surrealist journal, see *My Dinner With Andre*, the film by Louis Malle.

⁹⁹ The stylistic period which followed Picasso's more austere and pessimistic Blue Period.

la vie en rose¹⁰⁰ Rose Selavy¹⁰¹
 la vie en Rose Selavy, c'est la vie
 what a grotesque thing a rose is¹⁰² ...as
 the protagonist is sleeping, the protagonist is dreaming. We know this much. Of course we do.
 I do. You do. We all do. How do we do what we do.

Stay awake, that is.¹⁰³

Beauceaux smiled. He wrote she yawned a yawn away...
 and yet a third from 3 Epiphanies 3:3
 "Beware the jabberwocky^P of emendations,¹⁰⁴ my son"

¹⁰⁰ *La vie en rose*, a torch song immortalized by the cabaret artist Edith Piaf.

¹⁰¹ An incarnation of the *dadaist* Marcel Duchamp, maker of "*The Bride Stripped Bare By Her Bachelors, Even*" and author of *The Green Box*, the accompanying text(s).

¹⁰² F. Scott Fitzgerald, *The Great Gatsby*.

¹⁰³ See Saul Bellow, *Humboldt's Gift* (1975). Along with the book's meditation on "boredom," there is a consideration of "the comedy of the modern mind."

¹⁰⁴ Regarding emendations, Dr. Johnson remarked: "I have adopted the Roman sentiment, that it is more honorable to save a citizen than to kill an enemy." However, the reference here seems to be to either of two (2) considerations, discussed *seriatim*:

(1) to the "documentary hypothesis" first advanced by Julius Wellhausen (b. 1844?, Hameln, Hanover -- d. 1918, Gottingen, Germany). Wellhausen was the author of *Prolegomena to the History of Ancient Israel* (New York: Meridian Books, 1957). He was a scholar and analyzer of the authorship, structure and dating of the Pentateuch. These first five books of the Hebrew scriptures were held by Wellhausen not to have been written by Moses, but rather to have evolved from oral traditions to the Prophets, and then to the Law. This view was formerly widely accepted, but it has been recently challenged by a number of scholars, including Baruch Halpern and Richard Elliot Friedman.

Wellhausen postulated a "Q" document, from which were drafted the Greek scriptural books of *Luke* and *Mark*. Recent scholarship suggests that such a document was included among the Qumran discoveries (Dead Sea Scrolls), together with a Syriac version of *The Wars of the Lord*; however, either the ms is being withheld from publication by orthodox traditionalists or has become bogged down in litigation involving media conglomerates.* [GAJ]

*N.B. There is, however, scant evidence to support either view. Cf: G. Osborn, *Cult and Canon* (Uppsala: Lundequistska bokhandlen, 1950).

(2) to "the emendations of the *sopherim* (scribes)." See: C.D. (Christian David) Ginsburg, *Massoretico-Critical Text of the Hebrew Bible* (London: Ktav Publishing House, 1966 reprint); and see also: Ginsburg, *The Massorah* (New York: Ktav Publishing House, 1975 reprint). Ginsburg maintains that scribes, from a superstition,

St. Ellipses¹⁰⁵ expounded and expired.¹⁰⁶

frare dare he dorme vous pium desiderium

Desi Derriderata.¹⁰⁷ demi-derriere.

substituted the title "elohim" for the divine name YHWH (the "tetragrammaton": according to vowel pointing, pronounced Yaweh; in English Jehovah; discussed in *Massoretico-Critical*, pps. 368, 369). Ginsburg further mentions 134 scribal substitutions of "adonai" for YHWH (listed in *Massorah*, Vol. I, pp. 25, 26, Sec. 115; and Vol. IV, p. 28, Sec. 115).

See also: Zaki Aly and Ludwig Koenen, *Three Rolls of the Early Septuagint: Genesis and Deuteronomy in Papyrologische Texte und Abhandlungen*, Vol. 27, Bonn: 1980; and, A. Vaccari, "Papiro Fouad, Inv. 266. *Analisi critica dei Frammenti*" in Vol. I, Part 1 of *Studia Patristica*, ed. K. Aland and F.L. Cross, Berlin: 1957; pp. 339-342 (pertaining to fragments 116, 117, 123, which are dated to ca. 100 B.C.E.).

¹⁰⁵ Cf: Joyce's "St. Synonymous"* in *Ulysses*. The point of departure for this work is Homer's *Odyssey*. Longinus describes the latter as "in the main narrative, which is the special mark of age." This he (or she) equates with a loss of power on the part of the poet: "[Homer] shows throughout...that when a great genius begins to decline, the love of story-telling is a mark of its old age" (*On the Sublime*, IX).

*N.B. At a conference on Southeast Asian languages, the widely held notion that comparison of different languages shows there are no exact synonyms was inadvertently refuted by linguist K.R. Person (Payap University, Chiangmai, Thailand). Person, when asked to supply a synonym for "synonym" itself, replied "same-same" (e.g., see Cassirer, 133).

¹⁰⁶ Riche was quietly experimenting with ellipses at the time of his death. Although none was incorporated into this ms., the examples below are instructive:

"...intercourse...for...conception...of the prevalent...middle class...was...between...a large number...of people... [S]ome important exceptions can be found to this normal situation... commonly regarded as...absorption into...separate people... split into two... when the British withdrew..." from Carl G. Gustavson, *A Preface to History* (New York: McGraw Hill, 1956).

"Because the following diachronic indicators... in strict application... clarify exact relative chronologies of sound... probably some of the voiced-voiceless sort... reconstructed... [are] ultimately from...this derivational path... [M]ain features of the above discussion are... summarized above." This passage cannot be identified with any certainty, but it is likely from Foucault (see n. 118, *infra*).

¹⁰⁷ A rather complex "compound"* apparently referring to Desiderio Arnaz ("Ricky" of *I Love Lucy*), "Desiderrata," a poem from Weimar Germany (often mistakenly thought to have been found at Old St. Paul's Church in the 17th Century); and Jacques Derrida, author of *L'écriture et la différence* (*Writing and Difference*), 1967. The latter is concerned with the *logocentrism* which permeates the entirety of Western thought and discourse. Derrida's project, deconstruction, makes explicit the metaphysical presuppositions within all texts. (Deconstruction has been characterized as a reaction to formalism and structuralism. Practitioners maintain that texts, being threads running in opposing directions, unravel themselves; hence, the undecidability of meaning for any text. According to R.B. Kershner, "language itself forms complex structures independent of signification or, alternatively, undermines itself" (*infra*, 231).)

Because both thought and writing are systems of signs, a crucial epistemological question in marking out Derrida's thought is whether thought may exist at all in the absence of "marking" -- or alternatively, whether

hip hip hooray the house a hipped roof hip, you say sore if you say so

In beginning there was ($n+1$) and

numeri ficti¹⁰⁸ innumeras errore vias

redocay tuay ntelligumiay tuay redocay¹⁰⁹

intellectus archetypus intuitus originarius

et intellectus ectypus¹¹⁰

kick the blanket kick the bucket off off off

off to the side my side beside a walk away

a lamp a lantern through the slats

thoughts about marking in the absence of the marking of thoughts may exist. If so, this may not be strictly inclusive, or even germane. In either case, we recall Denis Diderot's dicta in the *Prospectus à l'Encyclopedie*:

"What progress have we not made... in the arts and sciences? How many truths discovered today, which were not foreseen [when] the laws of sound criticism were utterly unknown... and the academies, whose efforts have advanced the arts and sciences to such an extent, were not yet established" (in *Oeuvres completes*, Eds. Jules Assezat and Maurice Tourneux, Vol. XIII, pp. 129-131, Paris: 1875-1877).

Also see Colin MacCabe, *James Joyce and the Revolution of the World* (New York: Barnes, 1979), which speaks of a "meta-language" used to evaluate other languages. MacCabe states that Joyce's "discontinuities" are epistemologically "liberating" from bourgeois humanism (66). Finally, see R.B. Kershner, "A Critical History of *A Portrait of the Artist as a Young Man*," exciting R.B. Kershner, 1976, "Time and Language in Joyce's *Portrait*" (229).

*N.B. That is to say, a "portmanteau." [DyS]

¹⁰⁸ According to Cassirer, "[F]undamental mathematical concepts [have] proved to be fraught with pitfalls and obscurities" because mathematics is not a theory of things but a theory of symbols (60).

See also, Richard Courant and Herbert Robbins, *What Is Mathematics? An Elementary Approach to Ideas and Methods* (New York: Oxford University Press, 1969). [H.C.E.]

¹⁰⁹ Pig Latin for *credo ut intelligum*, and a pointless circumlocution.

¹¹⁰ If the intelligence of genius* is original (*intuitus originarius*), and if the intelligence of humankind is derivative (*intellectus ectypus*), then the intelligence of genius is not the intelligence of humankind. That is, human beings cannot be properly characterized as having "genius." [Q.E.D.]

*N.B. See the discussion of "genius" *vis-à-vis* Riche (and his own attitude toward the Romantic ideal) in the Afterword.

a wind a cool cool curtains flutter point de rose

lace a tracery of stitchery a stitch in time saves mein neck

 a stitch in my neck mein kopf¹¹¹

but it's nothing, really

 Xeay ihilonay mnioay uaqay nseay itfay¹¹²

 a sore hip hard-hop be-bop¹¹³ a re-bop

that you do who it's you who do that voodoo-ooo

 dura mater¹¹⁴

the pillow puffed deep deep fluffed and arms akimbo-ooo

 a stitch in my neck and sore hip hop

 homo homini lupus¹¹⁵

¹¹¹ An unfinished work, *Mein Kopf* was to be a coffee table edition featuring photographs of Adolf Hitler wearing various headgear; e.g., a New York *Titans* helmet, a purple Shriners fez, a top hat, a beret, a laurel wreath, an eagle's plume, a homburg, a topee, a stetson, a panama, a bowler, a maid's cap, a mask of Zorro, a sombrero, a surgeon's mask, a tribal mud-man mask, a fireman's helmet, a yarmulke, a mitre, a crown, a conical party favor.

¹¹² Again, pig Latin for Heidegger's dictum *Ex nihilo omni qua ens fit*.

¹¹³ According to pianist Thelonious Monk, he called the new jazz "bip-bop"; but others did not hear him correctly, and so the progressive after-hours music at Minton's lounge came to be known as "be-bop" (later truncated to "bop").

¹¹⁴ *dura mater*: a membrane enfolding the hemispheres of the brain (Latin: "hard mother," also an idiom of American slang); the *pia mater* ("gentle mother") covers the cortex.

¹¹⁵ "Man is a wolf to man." Sigmund Freud (*Civilization and Its Discontents*; citing Plautus, *Asinaria* II, iv, 88) writes: "[A man's* regard for his neighbor is] to exploit his capacity for work without compensation, to use him sexually without his consent, to seize his possessions, to humiliate him, to cause him pain, to torture and to kill him. *Homo homini lupus*. Who, in the face of all his experience of life and history, will have the courage** to dispute this assertion" (in *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, James Strachey, trans. and ed. New York: W.W. Norton, 1961; 59).

*N.B. "Man," as used here, is not exclusive of women: "We are exploited as sex objects, breeders, domestic servants, and cheap labor... Our humanity is denied." Simone de Beauvoir, *Redstockings: A Feminist Manifesto*, 7 July 1969, mimeograph. [DyS]

bryzgat orasplovat dzugat¹¹⁶ yeah, we got ya: Claro

Stop.

Cut the Sex and Dream utility lines.¹¹⁷

...how to... turn her over. It might do. This could be it: the details, the minutia, of every thought or association... Beauceaux was both beside himself and uncertain. Tempus ephemeris.¹¹⁸ All this in a par-second? A par-minute? Was it over par? Maybe. Could be.

Who knows. Yo... yo-yo.^Q

He crossed his arms and put a forefinger to the middle of his tautly drawn mouth. He relaxed.

Ah, aphanisis.¹¹⁹ He pressed his upper lip to the bottom of his nose. Oh, lookie there.

He saw his reflection in the monitor's screen. And he knew something was missing.

"In order to speak of man's being, we must first elaborate a non-Eleatic concept of being, as others have elaborated a non-Euclidian geometry." Ortega y Gasset, *"History as a System."*

**N.B. While it is true our history is often dismal, it must be pointed out that human beings are also capable of transcendent acts of kindness and sacrifice. Freud knew this, as well -- although his mood may have been colored by the aftermath of the First World War, the gathering Nazi threat, and the cancer from which he suffered. [H.C.E.]

¹¹⁶ This passage in the Slovak tongue is an appropriate point to mention that Riche's mss. are without any form of diacritical marking for any language in which he wrote. His electric typewriter was without such keys, and he failed to make the necessary additions in successive drafts. [DyS]

¹¹⁷ *The Soft Machine* (25). According to Charles Ruas, Mr. William Burroughs, the "Voodoo Man of American Letters" (*Rolling Stone Magazine*), reviewed the text of an interview in which he barely participated as follows: "[He checked] the names, dates, and places against those in his records, kept filed away in another room. [Astonishing] how conscientiously he and Allen Ginsberg have maintained thorough archives on the 'Beat' generation" (133).

¹¹⁸ In 1958, the International Astronomical Association defined a second of Ephemeris Time as 1/31,556,925.9747 of the tropical year that began 1900 January 0^d 12^h, when the geocentric mean longitude of the Sun was 279° 41' 49".04; *i.e.*, Greenwich Noon on 31 December 1899.

¹¹⁹ "Desire, in fact, is interpretation itself." -- Lacan

A *sine qua non* or something. Something suppressed? Something repressed?¹²⁰ What was his book about? How should it be classified, if not as a DS 800?¹²¹

What was the point?¹²²

The objective existence of non-being?¹²³ No.

The subjective non-existence of being? Not yes.

What was in the text? Or outside?¹²⁴ Perhaps in the endnotes.

¹²⁰ "The primal repressed is the signifier." -- J. Lacan.

¹²¹ According to John Dewey, "To classify is, indeed, as useful as it is natural... But when we assume that our [classifications] represent fixed separations and collections in *rerum natura*... we are guilty of a presupposition which nature promptly punishes" (*Human Nature And Conduct*, New York: Holt, 1922; Part II, Sec. 5; p. 131). (For a discussion of fundamental categories as "intellectual self-preservation," see Cassirer 70.)

N.B. In the margin Riche had written "eulamellibranchiata," the significance of which seems to be that in some classifications the term refers to an order of bivalve mollusks.

¹²² According to Norman Friedman (see n. 87, *supra*): "If a writer wants to create an impression of the complexity of life, and if he does so in terms of the interplay and overlap of meanings, then his work may be perfectly unified... If, on the other hand, he creates an impression of chaos rather than complexity, and if his meanings, such as they are, fail to relate, or if they contradict one another,* instead of inter-playing and overlapping, then his work will be lacking in control and unity" (166).

*N.B. Friedman distinguishes between "the complexity of life" and a "chaos" of contradictions. Interesting.

¹²³ This phrase is found in Hazel Barnes' translation of Jean-Paul Sartre's imminently readable *Being and Nothingness* (London: Methuen, 1957), page 5.

¹²⁴ "*Il n'y a pas de hors-texte*"* (trans: "There is nothing outside the text" or "There is no *outside-text*")

This means to say, according to Jacques Derrida, that there exists no 'absolute beyond' to any auto-bio-thanato-hetero-graphic logocentric structure (see *L'écriture et la différence*, p. 1 = 1). [DyS]

(That is: there is context, and only context. – JG)

*N.B. Vadim Linetski writes that "the poststructuralist (para)esthetic discourse is bound up with the reactivation of infantile sexual theories," so that it is of primary importance for theorists "to identify the particular infantile fantasy underpinning Derrida's theorizing" (See: *Postmodern Culture*, vol. 7, n. 1, September 1996). [H.C.E.]

Yes.¹²⁵ There.¹²⁶ That is, *here*.¹²⁷

What had he read? Foucault, was it? Foucault had phrased it. Was there a need to paraphrase it? Beauceaux recast her thought:

the theoretical and practical degenerescence of coherent opposition.
the practical and theoretical opposition of coherent degenerescence.
the coherent theoretical and practical degenerescence of opposition.
the opposition of coherent practical and theoretical degenerescence.¹²⁸

¹²⁵ There are two marginal notes in the London manuscript, both in blue pencil, as follow:

1) "All that we call logic, metaphysics, ideology, is an idle fancy and a dream, when it is not an absurdity."

Auguste Comte, "*Lettres à Valant*" in
L.Levy-Bruhl, *The Philosophy of Auguste Comte* (London, 1903); 247ff.

2) "Surely now, the false stylus of the secretaries has worked in sheer falsehood."
Jeremiah 8:8

¹²⁶ "A careful explanation of all the circumstances was to be expected from our man, only, as I've said, some of his pages (good, tough paper, too) were missing." See Joseph Conrad, in "*Inn of the Two Witches*."

¹²⁷ "This very place, the very *same* place, being the place, the locus, of interruption, is also the place where double invagination gathers together what it interrupts in the strange *sameness* of this place" (Jacques Derrida, "*Living On: Borderlines*," in Harold Bloom *et alia.*, *Deconstruction & Criticism*, New York: Continuum, 1995; p. 166; emphasis in original).

¹²⁸ The passage in question reads: "It is to the credit of psychoanalysis -- or, at least, of what was most **coherent** in it -- that it regarded with suspicion (and this from its inception, that is, from the moment it broke away from the neuropsychology of **degenerescence**) the irrevocably proliferating aspects which might be contained in these power mechanisms aimed at controlling and administering the everyday life of sexuality. It was owing to this that psychoanalysis was...in **theoretical and practical opposition** to fascism" (emphasis supplied).

See Michel Foucault, *La Volonté de savoir*, Paris: Editions Gallimard, 1976;*
English trans. by Robert Hurley, *The History of Sexuality*, New York: Pantheon, 1978. [H.C.E.]

in heavy pencil: La Volonté de savoir (WILL TO KNOWLEDGE) = History of Sexuality??

Approximately that, he thought. What a headache.¹²⁹ He was weary, and her eyes were bleary, and they could barely... barely...

He began to wink, and to blink, and to sail away West to the Land of Nod. East of...^R
East of... away away a...

... butterfly... mariposa¹³⁰ ...
and she began to dream that he¹³¹ was a writer writing a book about

¹²⁹ "To the making of many books, there is no end; and much devotion to them is a vexation to the flesh." *Ecclesiastes* 12:12.

Some years ago, the President of Czechoslovakia was asked whether he would accept a book as a gift. In what was perhaps a similar spirit, he replied: "No, thanks; I already have one."

See also: Captain Goulding, *Essay Against Too Much Reading*, 1728. [G.A.J.]

¹³⁰ *mariposa* Spanish for "butterfly." Riche clearly intends a comparison with *Chuang Tzu*, the Chinese philosophical work of uncertain authorship (ca. 500 B.C.E., the period of the Warring States). Therein is an anecdote of a man who dreams he is a butterfly, but "awakes" to the uncertainty that he may be, after all, a butterfly that is dreaming he is a man.

Asian supernaturalism often symbolizes the human "immortal soul"* (said to wander during sleep) as a butterfly (*lip phra*, in Burmese; *pii seua*, "spirit clothes," in Thai; see Michael Aung-Thwin, *Pagan: The Origins of Modern Burma* (Honolulu: University of Hawaii Press, 1985) 33.

(Cf: Bloomfield, who writes that the Chinese pay respect to their dead out of fear: "Chinese life at one level has always been, and for many still is, a continuing struggle against the powers of the dead. The living see themselves as besieged by the dead... [and so consequently] living members of society have a continuing obligation to keep the dead supplied with everything they need." *The Book of Chinese Beliefs*, New York: Ballantine, 1983; 55-56.)

*N.B. The Western tradition is split into two camps, as set forth in Leslie Stevenson's *Seven Theories of Human Nature* (New York: Oxford University Press, 1974). Stevenson writes: "In the early centuries of the Church, [theologians] began to employ ideas of Greek philosophy in... formulations of doctrine, and the theory of the immaterial soul [was adopted, although] it is heterodox..." (39).

Greek: *psykhe* ("breath," hence spirit/soul) which in Fr. refers to a *cheval glass* (see Endnote B).

¹³¹ See: Garry Leonard, "Joyce and Lacan: 'The Woman' as a Symptom of 'Masculinity' in *The Dead*." *James Joyce Quarterly* 28 (Winter 1991): 451-72.

To one for whom the question arises:

Am I a woman in this regard*

Or am I a man? Or then, what am I not?

To such an one, Folly is fit to speak.

Samyutta Nikaya I.162, Pali Canon [DyS]

*N.B. "They are women in virtue of their anatomy and physiology... The couple is a fundamental unity with its two halves riveted together, and the cleavage of society along the line of sex is impossible." Simone de Beauvoir, *The Second Sex*, H.M. Parshley, trans. (New York: Knopf, 1952) xvii. [H.C.E.]

a writer writing a book^s

ENDNOTES

OF

M. GEORGE LE BEAUCEAUX

Endnotes of M. George Le Beauceaux

A. "It is indeed not an uncommon dream [to be overwhelmed] by something impossibly large;* Freud associated such outsized pursuers with parents." Stephen and Robin Larsen, *A Fire In The Mind* (New York: Doubleday, 1991); 12.

*N.B. Given the context *vis-à-vis* the Pope (see n. 24; n. 44; and n. 70, *infra*) >> fish god (papal vestments) >> Jonah and the whale (see Appendix A: only sign given) >> Jacob's dream >> stone (see n. 22) >> documentary hypothesis

in the margin: [Mr James -- Kindly complete note or send to Dr. S Thnx H](#)

B. "*En habit de cheval*" ("In Riding Habit"), the charming piano piece by Erik Satie (1886-1925). The composer was asked to what the title referred. He dryly replied: "To the horse, of course. For example, a saddle, a bridle, and a bit."

C. Sunthorn Phu (1786-1855), renowned poet of Thailand. He was unjustly* criticised during the Fourth Reign (1848-1868, Chakri Dynasty) by the lady poet, Khun Phum, who accused him of writing fictions for unlettered clodpates.

*N.B. There is no evidentiary basis for "Beauceaux's" remark, here. According to Montri Umavijani: "For his bicentennial in 1986, Sunthorn Phu [suffered the following]: First, the usual English spelling of his name was arbitrarily changed to *Sunthon*. Then, arguments by critics centered around such peripheral matters as his ancestry, his birthplace, the dates of his

compositions, etc. Lack of evidence was writ large on their opinions. Soon afterwards, one compromise after another was made among the critics..." (7). Further, according to Montri:

"The present state of Sunthorn Phu criticism is very insecure. Any date or event given of the poet's life and works is necessarily compounded of critic's opinions. Even Prince Damrong's essay, which serves as an introduction to every edition of Sunthorn Phu, is weighed down by additional notes of a conjectural nature by later critics" (9).

In a related context, Ernst Cassirer writes: "Both sides expressed themselves in very peremptory and uncompromising language. Reconciliation appeared impossible. The scholarly tenor of the debate was often disrupted by personal or political prejudices" (202).

Still, Montri asserts that Lady Phum's remark, with its "*latent criterion of truth*" immediately was detrimental to the imagination. And indeed, poets after him were no longer inventive" (emphasis added, 21). See: Montri Umavijani, *Sunthorn Phu: An Anthology* (Bangkok: Office of National Culture Commission, 1990).

D. A play upon Shannon Tweed (1968 *Playboy* Playmate) and "Tweedle-dee."

N.B. "Beauceaux" exhibits some confusion here. Tweed is not a model, but rather an actress of the present decade. See also note P, *infra*.

E. John Cage, the American author-composer of indeterminate means.* A charming early piano piece, "*Dream*," shows the influence of Erik Satie.

*N.B. Cage's later "prepared" piano compositions, such as "*Music for Marcel Duchamp*," are strongly influenced by the work of Henry Cowell. Cage's once controversial but

now celebrated "*Atlas Eclipticalis*" is comprised of a piece of paper covered with fly specks, which he ruled with a musical staff. [H.E.C.]

F. There is a charming story* about a water droplet which peregrinates heroically down Mount Fuji to the sea. It feels purposeless, but gathering with other droplets which have separated themselves from the ice-mass, it becomes eventually a great wave sweeping upon the shoreline, where stands, happily, the painter Hokusai, in the midst of producing his masterpiece "*The Great Wave*." The wave crashes and sends the droplet splashing upon the paper -- and Hokusai, being a master, avails himself of this happenstance. Thus, the purposeless droplet, by following its bliss and being "in the stream", fulfilled its destiny -- namely, being immortalized by Hokusai as the wave's spume (*i.e.*, the third droplet from the upper left of the picture).

*N.B. Reference is made to a children's story by Ayn Rand, *The Little Drop* which was published privately ca.1942. Oddly, the only extant version is the manuscript itself, all other copies having been burned by the National Socialists. "Beauceaux's" reference, here, is strange, especially considering that the wave in Hokusai's painting moves from left to right.

A further error seems to lie in the identification of the droplet itself, when compared with an entry in *Book of Days*, Hokusai's journal, which mentions the "happy accident" and states that the ocean spray landed in the upper right corner of the paper about a knuckle's length from both edges. This somewhat imprecise measure indicates that the drop in question was not the third drop at all, but more likely the second. Further, considering Miss Rand's philosophical bent, it seems quite probable that the drop in question is neither the third nor the second, but the first.

G. Giambattista Vico (1668-1744), historian. His theory of history postulated four* great cycles: 1) an age of gods and giants; 2) an age of heroes and kings; 3) an age of the *demos*; and 4) an age of anarchy, followed by a *recurso* to the first cycle.

*N.B. Cf: Ernst Cassirer, who writes: "[Vico] speaks of three different ages: the age of gods, the age of heroes, and the age of man."

note in pencil: demos?? Why not just "the people"? H.

H. Sha-ka-dee-owee is the charming Catharist demiurge and trickster.*

*N.B. Rather, contra "Beauceaux," he is the Iriquois demiurge and trickster. Still, for purposes of comparative cosmogony, the Zoroastrian demiurge, Ahriman, may be considered here.

Through a series of permutations, Ahriman proceeds from the supreme god Ahura Mazda, whose "nature can never contemplate evil of any kind." Interestingly, in the *Gathas*, the name of Ahura Mazda is replaced by an appellative, Spenta Mainyu, who is described as being a divine attribute of Ahura Mazda and thus as having no existence apart from Ahura Mazda. Further, Spenta Mainyu is spoken of as being a "twin" with Angra Mainyu, an "evil spirit" (72-75). In turn, Angra Mainyu is connected with Ahriman "the Adversary," the two being synonymous (119, 120). Thus, it follows that Ahura Mazda, although ostensibly free from evil, is intimately connected with it, being either the origin of Ahriman or Ahriman himself. (See: S.I. Nigosian, *The Zoroastrian Faith*, Montreal: McGill-Queen's UP, 1993; 72-75.)

This dualist view corresponds with that of the medieval Bogomils and Catharists, who maintained that the world, being evil, could not have been the creation of a good or just god. Thus, for these latter European dualists, it followed that Jehovah, the creator, was Satan.

I. The beloved book by "Dr. Seuss" (Theodore Seuss Geisel), *One Fish, Two Fish, Red Fish, Blue Fish*.^{*} And that's as certain as fish play with fish (Chung Tzu, 41).

*N.B. Riche's library included the following volumes by Geisel: *The Cat In The Hat*, *Horton Hears A Who*, *Green Eggs And Ham*, *To Think I Saw It On Mulberry Street*, and *Paddle-To-The-Sea*.

J. The primordial ocean* (Tiamat) and the primordial mountain (Meru). The island is, perhaps, the fabled Atlantis.**

*N.B. Riche's notes referenced a line from Montaigne ("the wondrous and fearful motions of that infinite ocean") and the following lines:

The Mind, that ocean where each kind
Does streight its own resemblance find;
Yet it creates, transcending these,
Far other worlds, and other Seas...

-- Andrew Marvell

It seems very likely that "[t]he sea is [here] identified with rationality" (see Robert Langbaum's *Introduction to The Tempest*, New York: Signet Classics, 1987; xxxi); or what Wordsworth called "the meddling intellect." [G.A.J.]

note in red pencil: **Langenbaum**

"Nature is now inside the mind of an infinite man... This is not reality, but it is the conceivable or imaginative limit of desire, which is infinite, eternal, and hence apocalyptic" (Northrop Frye, *Anatomy of Criticism* 119).

**N.B. "It is said that somewhere in the ocean is an island which, because of the difficulty, or rather the impossibility, of discovering what does not exist, is called the lost island. And they say that this island has an inestimable wealth of all manner of riches and delicacies in greater abundance than is told of the islands of the Blest; and that having no owner or inhabitant, it is more excellent than all other countries, which are inhabited by mankind..." Gaunilo, "*In Behalf of the Fool*" from St. Anselm, *Proslogium*, trans. S. N. Deane (La Salle: Open Court Pub. Co., 1903). See *Purchas His Pilgrims*, Vol. XIX, Glasgow: MacLehose, 1906; wherein, the Ile of Divels is a paradise. [DyS]

***N.B. It may be that "ocean" herein refers to the Great Sea of Chinese cosmogony, which appears even today in the 36 oaths taken by initiates into Hong Kong Tongs: (12) "A brother must not take the side of his own brother against his brothers in the Triad. If he breaks this law, may he be drowned in the Great Sea." [H.C.E.]

K. A phrase used in so-called Spaghetti Westerns: "Howdy, boys."

L. *peche demodocus* -- a "combine" in reference to *Demode Peche* and to the bard Demodocus, who, at the Phaeacian Court, sang of the loves of the gods and of the charming battles of the Trojan War (Homer, *Odyssey* 8.226ff; 521ff).

in red pen: **DEPECHE MODE**

M. From the poet, Mr. Robert Burns.

N. A little word-play* upon *The Yellow Rolls Royce*, a charming little film about a luxurious car which changes hands two or three times. Starring Rex Harrison and others.

*N.B. In American Pop music, a 1970s group of some small success, was also named *The Yellow Rose Royce*. [H.C.E.]

O. "rosebud" -- although it is not the last word spoken in the movie, it is the last word spoken by Mr. Kane (Orson Welles).

P. "*Jabberwocky*"-- the charming nonsense rhyme by Lewis Carroll (pseudonym of Charles Lutwidge Dodgson) in *Alice's Adventures In The Looking-Glass*.*

An editor in *The Norton Anthology of English Literature* remarks: "Poems such as *Jabberwocky* exhibit a mathematician's fondness for puzzles combined with a literary man's fondness for word games. At this level *Jabberwocky* can be enjoyed as a small-scale *Finnegans Wake*." The reader will please attend the cautionary words of M. Humpty Dumpty:

"I can explain all the poems that ever were invented -- and a good many that haven't been invented just yet."

*N.B. Unless a muddle (phrasal portmanteau) is intended, "Beauceaux" is confused here. The two books are, of course, *Alice In Wonderland* (1865) and *Looking Through The Glass* (1871). See Martin Gardner's *The Annotated Alice*.

Q. An Americanism meaning "half-wit." A favorite yo-yo trick is the *pendulum*.

R. The land of Nod, east of Eden (*Genesis* 4:1-26), where Cain was sent into exile after slaying Abel. It has been held by some that the "mark of Cain" explains the existence of Negroid peoples. But if only Noah (not listed as a descendant of Cain) and his family survive the flood of *Genesis*, this interpretation is invalid.

in red pencil: **Three sons -- What of their wives? Other tribes?**

S. In the charming farce *Oliver the Eighth*, Stanley says to Ollie: "I was dreaming that I was awake, but then I woke up to find myself asleep."

AFTERWORD

AFTERWORD: *His Life and His Work:*
An Appreciation and Assessment of L'Gardinier Riche

The foregoing text corrects the edition of *A Book of Common Obsession* which I did as my doctoral dissertation at Man-shu International University, and which was thereafter privately printed in Paris as *Hokusai's Great Wave* (1990) -- though with some changes vetoed by Dr. Santiago. That edition was based on Riche's own faircopy holograph (now at the M.I.U. Library) and also on corrections made by him to "*Feast of the Epicleti*," a serial in *The Outre Other*.¹

The rationale for the 1990 edition, which restored several hundred words and made many other corrections following Riche's clear intention, is found in *Neuphilologische Thrustungen* (II.4, 1990).² However, there were errors made in carrying out that rationale -- most of them my own, though Dr. Santiago's vetoes added to them substantially. With the help of a research assistant, Mr. Willis Osborn, I found those errors as best I could and corrected them. Although the publisher, Mr. H.C. Erewhon, was willing to make the changes, Dr. Santiago was not.³

¹ This text, "*Feast of the Epicleti*," should likely be regarded as the original version.* The serialized text is more extensive than the present *Hokusai's Great Wave*, as both the narrative and the epiphanies were greatly revised by Riche and truncated. Apparently, revision resulted from Riche coming under the sway of Lessing, who held that "A big book is a big evil." Riche reduced this to the bon motto, "Lessing is more." (Cf. Callimachus, the Alexandrian poet: "A big book is a big evil.")

*N.B. Curiously, as an epilogue, the first draft of this manuscript incorporated the following passage from the preface to Cervantes' *Don Quixote*: "[What will the Public say] when it sees me... coming out... with a book as dry as a rush, devoid of invention... wholly wanting in learning and wisdom, without quotations in the margin or annotations at the end, after the fashion of other books I see..."

² Other departures from the 1990 edition include changes in lineation which bear upon the meaning of the text, as discussed below.

³ Riche's preface to "*Feast of the Epicleti*" states: "It has been at times a serious drawback that I have written in a language that is not my mother tongue, and I should not have met this challenge without the assistance of my good friend, Dr. Jaime del Rio Diego y Santiago. Not only have I sought his opinion in all linguistic and stylistic matters, but he has revised the entire manuscript. I am also very much in his debt for many valuable and pertinent remarks regarding the subject matter of the work-in-progress." It may be well to keep in mind the words of Hans Walter Gabler: "Definitive texts do not in truth exist, but at the most approximations to the best possible text." [H.C.E.]

When I visited him at Man-shu International University, he scolded me with his usual cheer for being neither Chester G. Anderson (well-known as the textual editor of *Ulysses*) nor Maxwell Perkins (legendary editor of Thomas Wolfe, who was so roundly criticized for being autobiographical). Dr. Santiago had found other typescript pages from a manuscript in London (apparently made in 1987 and 1988), and he would have other views about the text. Thus, in order to elucidate the state of current scholarship, it became incumbent upon Dr. Santiago and myself to prepare a paper which is forthcoming in *The Outre Other*.⁴

The recent flurry of scholarly and critical activity⁵ since Riche's untimely death has done little to bring into sharper focus his contribution to late 20th century letters. The reason why this is so is easy to assess. Unlike Joyce, Riche is arguably the least influential of the 20th century's more influential writers. Not unlike the poet-painter-filmmaker Jean Cocteau, with whom a cogent comparison might be drawn, it is in part due to the difficulty of saying precisely not only what was his medium, but what was his paradigmatic socio-religio-ethico persuasion. Strictly speaking, Riche was not a modernist or a post-modernist (in this instance, quite unlike Cocteau); not a formalist or a post-formalist; not a structuralist or a post-structuralist. He had little patience with semiotics, generally. It is widely known that a poster on the wall of Riche's flat had the legend *in hoc signo vinces* beneath an image called in Italian "*il baccio*." So much for theoretical linguistics⁶ and esthetics. (The palpable irony here, is that Riche wrote, with varying degrees of success, in languages other than his mother tongue.) Politically, we fare no better. Riche was

⁴ A preparatory draft is online at: <http://www.outre.gaj.lit.both/and.sos.hokusai.html>

⁵ Riche is not an isolated example of recent critical activity. In the March 1996 *Harper's Magazine* appeared an essay by Arthur Krystal, "*Closing The Books*," which described "the advent of deconstructionist/semiotic/historicist/gender-based criticism that gained currency during the 1970s" and its concomitant "exaltation of theory" which "altered the course of literary studies" (56). In the midst of this essay was an advertisement for *This Side of Paradise* (by F. Scott Fitzgerald) edited by James L.W. West III (Cambridge UP 1996). The announcement observes that *Paradise* made Mr. Fitzgerald "simultaneously famous and infamous: famous for the stylish exuberance of his writing and infamous for the errors -- in spelling, fact, grammar, and chronology -- that peppered his text" -- but that this new Cambridge Edition represented an "accurate, fully annotated text based on Fitzgerald's original manuscript" (57). Mr. Krystal's feeling about the ad could not be ascertained; he could not be reached for comment.

⁶ In a letter to Dr. Santiago (undated), Riche referred to a particularly cunning argument of Cixous's (*vis-à-vis* phallogocentrism) as "cunnilinguistics."

not a Marxist or a socialist (again unlike Cocteau) or an agrarian or a capitalist.⁷ Nor was he "a major French feminist"⁸ -- although he was, by all accounts, sympathetic to *herstory*. (Riche referred to the marginalization of feminine discourse as *herstorectomy*.) One soon grows weary of hearing *what he was not*, and desires to hear *what he was*. Even Penwriter's recent thoughtful analysis⁹ equivocates, informing us only that Riche was an admirer of Nabokov and Danielle Steele. Our initial surprise at this suggestion is soon tempered by knowing that the late poet, Delmore Schwartz, was an avid reader of comic books.¹⁰

As the practitioner of a scientific historical method, I find the facts of Riche's life, especially the milieu in which he moved,¹¹ to be not only essential to an understanding of his

⁷ There is speculation that Riche may have been a monarchist, though apparently not in the same sense as Salvador Dali. In *The Liberal Imagination*, Lionel Trilling makes the following observation *vis-à-vis* democratic liberalism: "Yeats and Elliot, Proust and Joyce, Lawrence and Gide -- these men do not seem to confirm us in the social and political ideals which we hold."

⁸ Kershner's characterization of Helene Cixous.* In her *Sorties*, Cixous observes: "To man it is much more difficult to let oneself be traversed by the other; writing is the passage, entrance, exit, sojourn in me of the other that I am and am not." For Cixous, male sexuality resists and/or denies "the other" due to a "neurotic fixation on a phallic monosexuality" (see Jonathan Culler, *On Deconstruction*, Ithaca: Cornell UP, 1982; 173).

*N.B. "Cixous roundly declared that she was not a 'feminist' in the American sense and she contemptuously defined the term as simply an expression of the bourgeois desire for women's equality in power within the present unchanged patriarchal and late capitalist system" (see Janet Todd, *Feminist Literary History*, New York: Routledge, 1988; 56).

⁹ Penwriter, D.W.M. 1990. (unpub. diss.) *Gaunillo's Island Revisited: Metonymic and Metaphoric Indicators in the Poetics of L'Gardinier Riche*. Man-shu University. It is thought that Penwriter's inability to answer this crucial question explains why this otherwise fine work has failed to reach a larger audience.

¹⁰ When asked about his fondness for Steele, Riche would respond that Schwartz, although steeped in classical culture, was neither a snob nor a prig in such matters. He would then misquote Charles Baudelaire: "The aristocrats of thought, the distributors of praise and blame, the monopolists of the things of the mind, who have told you that you have no right to feel and to enjoy -- they are the Philistines."*

*N.B. The correct reading is "Pharisees." See: "The Salon of 1846" in *Art in Paris, 1845-1862*, Jonathan Mayne, tr. and ed. (Oxford: Phaidon Press).

¹¹ Ross C Murfin writes that "historicist critics... must be interested in a work's point of origin and in its point of reception [and they] will understand the former by studying biography and bibliography" (see: *The New Historicism and A Portrait of the Artist as a Young Man* in Joyce, 367).

work, but determinative. With Riche, as is the case with writers as diverse as Somerset Maugham, Lawrence Durrell, Malcolm Lowry, Isak Dinesen (Karin Blixen), and T.S. Geisel, the actual events of his life outstrip his fiction for sheer queerness.

Peregrine Alain L'Gardinier Riche was born Wednesday, 18 January 1950, in a motorcar en route to St. John's Hospital, La Paloma. Medical records indicate unspecified complications with his birthing, which necessitated the use of forceps to pull the head through the vulva. His early years were spent at various international schools in the South Atlantic. He went up to Oxford at the age of sixteen, but after a single term departed for Göttingen. There he studied anthropology, law, classical languages (including Sanskrit), medieval history, theology, astronomy, philosophy, animal husbandry, and art. Because he refused to take physical education (swimming), he did not receive a Bachelor's degree. Nevertheless, after two years at the Sorbonne, he transferred yet again to Guadalajara University, where he graduated *summa cum laude* in medicine and anatomy. Photographs from the period show him caping young bulls at a *tiente*, and in the company of a dark haired cantina singer, Rosalva, about whom nothing is known. Apparently, the affair ended rancorously, as evidenced by a chapbook of uneven poems ("*Que Día Tan Trieste en Guadalajara*"), written at that time, very much under the influence of García Lorca.¹² Soon after private publication of the chapbook, Riche drifted to New Orleans and then to New York.

After a brief stint in the trade editorial department at Scribner's, where he was demoted to the mail room, Riche took a job as kitchen help aboard a tramp steamer (Egon Toth Ollendorf

¹² Even the title of this little book recalls the opening line of Lorca's *Mariana Pineda*: "Such a sad day in Granada; even the stones are crying." The chapbook's poems are quite uneven in quality, the main problem being a tendency toward grandiloquence which Riche was later to eschew, once he made the acquaintance of Longinus' treatise, *On the Sublime*. According to Riche's *Day Books*, Longinus articulates his attitude toward grandiloquence and penile implants in a single sentence: "As in writing, so in bodies, all swellings which are hollow and unreal are bad, and very possibly work around to the opposite condition, for 'nothing,' they say, 'so dry as a man with dropsy.'"

At III, Longinus enlarges this idea: "While tumescence thus tends to overshoot the sublime, puerility is the direct opposite of all that is great; it is in every sense low and small spirited, and essentially a most ignoble fault. What then is puerility? Clearly... a pedantic conceit, which overdoes itself and becomes frigid at the last."

*N.B. Riche's fun has a serious side, in that Longinus is, by all appearances, contra Freud. If puerile desires, drives and instincts must be rechanneled into acceptable behavior (i.e., sublimated, as in the writing of treatises), then puerility may lead to sublimity. Hence, Riche's title for a new translation of Longinus: *On the Puerile*.

Line, Hanover). It is unclear how he learned of this steamer, unscheduled and bound for the South China Sea.

He joined the ship at Norfolk, Virginia. The long voyage took him back through the South Atlantic, to Gran Canarias, St. Helena, and on to Veracruz. There were stops in the Galapagos and the Pitcairn group. Oddly, the steamer did not call at Tahiti or Papeete, but proceeded on to Norfolk Island and thence to Java. Riche's movements thereafter are difficult to trace until he surfaces in Thailand (1978). There he found employment as a stand-in (for John Travolta) in a new James Bond picture, *You Only Live Twice II*. When production costs went millions over budget, the film was abandoned.

Thereafter, Riche was a solitary wanderer among the universities of northern Europe, until the age of thirty-one. Finding himself in north Africa, he undertook to join the French Foreign Legion. Letters to friends indicate the acuteness of his embarrassment at the embassy in Algiers, where he was patiently informed the Legion had disbanded. This experience Riche transformed into the short story, "*Rommel's Barbecue*," published in *Scribner's Magazine*, and an O. Henry Award winner (1982). In rapid succession, Riche published his "*Collected Short Stories*" (1983); a play, "*Night Fishing At Antibbe*" (1983); the two novels, "*Herself Bemused*" (1983) and "*Old Alfred's Fireworks*" (Nobel Prize nominee, 1984). All these works he had completed while an undergraduate at Gottingen. They immediately won for Riche the label *Neo-Romanticist* (Adamson 1983), which he privately admitted not understanding.

Stringent criticism was soon forthcoming. In *Current Criteria*, Toni Morrison took Riche to task for his political neutrality. Then, a feminist critic, Yolanda Heine-Watanabe, scathingly criticized his characterizations of women as "one-dimensional caricatures only... [and] either virgins or knee-shaking three-penny uprights." Then, a firestorm raged with the Jewish Defense League as a result of Riche's admission, on *The Norm Norman Show* (1984), that he was reading Chamberlain and de Gobineau. An irony (perhaps predictable, as fallout from his *Rolling Stone Magazine* piece, "*The Holy Roman Empire's Third Reich*")¹³ is that Riche was receiving

¹³ Riche had quoted Adolf Hitler's *Mein Kampf*: "We [German National Socialists; later, the Third Reich] take up where we broke off six hundred years ago" (R. Manheim, trans. New York: Houghton Mifflin, 1943; p. 654, 655).

Riche maintained that this statement is a reference to The Holy Roman Empire, the Second Reich being the reign of Otto I, while the First Reich was that of Charlemagne (upon whom Pope Leo III conferred the Roman imperial title

anonymous late-night threats from callers identifying themselves as members of various white supremacist groups.

As if these events were not enough, his monograph, "*Servatus Et Alia*,"¹⁴ on religious persecutions instigated by Martin Luther and John Calvin, appeared in the revisionist theological journal, *Codex Hominum* No.33, in 1985. That September, he was protested by the World Council of Churches in a formal letter to his publisher. This was followed by the public burning of his books.

in 800). Riche argued that after the Carolingian line died out, the title was borne by German kings; and that, by the 15th Century, the title referred to the Holy Roman Empire of the German Nation.

In this same article, Riche remarks the irony of a certain manifesto having been published by the Carnegie Endowment for International Peace, as part of its International Conciliation Series. In part, the manifesto reads:

"Fascism... believes neither in the possibility nor the utility of perpetual peace... War alone brings up to its highest tension all human energy and puts the stamp of nobility upon the peoples who have the courage to meet it." (Benito Mussolini and Giovanni Gentile, "The Political and Social Doctrine of Fascism", in *ICS* No. 306, January 1935). An aside in Riche's essay attributes the uncritical reception of Mussolini's rhetoric to a mutation within the Italian populace. Thus, said Riche, the pathway between Wernicke's area to Broca's area is now referred to as arcuate fascistculus.

marginal note: Frederick III was the last emperor to be crowned in Rome by a pope. It was the German empire of 1871-1918 which was the Second Reich, and not Otto's. But, as Riche says, Hitler's reich followed a similar reasoning -- and this perhaps explains the expulsion of Jewry from Europe in the past -- and maybe more recent events.

red pen: Maybe?? what about concordats w/ Vatican

chk Cardinal Faulhaber '33

pencil: Rosenberg lumped Catholics with "semites" -- Der Mythos des 20. Jahrhunderts ('34)

14 Michael Servatus (Miguel de Servantes); a Spanish physician who made a thorough study of certain religious doctrines. He published a tract entitled "De trinitatis erroribus libri vii" (1531) which argued against the doctrine of the trinity for being unscriptural, and as having evolved in various church councils over time (4th to 7th centuries). The First Council of Constantinople, for example, defined the trinitarian doctrine of the equality of Father, Son, and Spirit. (Cf: John 14:28; see also n. 38 in the annotated text.) [H.C.E.]

red pen: Serveto. We are not talking here about the author of Don Quixote.

Through all this, Riche continued to write, but he was able only to produce massive fragments. The sole exception is this present work, *Hokusai's Great Wave*.¹⁵ According to Riche's journal, he began sketching the novella after a chance encounter with Charles Tsitrine (October 1975).

Their meeting occurred in a bed-and-breakfast owned by a now-diversified olive oil-producing family, the famed Pensione Bertolini,¹⁶ at Montereano, Italy. Tsitrine had come from Spain after finishing negotiations concerned with a screenplay he had co-authored with the late poet, Von Humboldt Fleisher. Because he was recently estranged from a longtime liaison, and had commenced writing his master essay, "*On Boredom: Quivering In the Intense Inane*," Tsitrine and Riche readily found common ground. It is tempting to trace Riche's attitude toward "discourses about discourses" (Adamson 1983) to his long discussions over dinner with Charles Tsitrine. An entry in Riche's journal, describing their table talk, the night of 31 October 1975, is representative:

He's (Tsitrine's) nearing sixty, and he says he intends to run with the bulls in Pamplona. I told him about trying my hand at *mano a mano* with some Gringo tourist in Guadalajara. I held my own, even if she was awarded both ears. (I admitted I wanted to award her some tail.) Tsitrine laughed heartily at this, and then spoke about the significance of the Minotaur in mythology and in Joyce, and also about Goya's series of lithographs *Tauromachia*, and about bullbaiting in England, and about the ancient games in Crete. This segued into a discussion of Medieval byways in the countryside around Montereano, the construction of which he likened to creating a chair in poetry at Princeton. This in turn led to a discussion of the primacy of theory in both the literary and plastic arts. Utterly and subtly fascinating. After *amontillado*, we joined a parade of motley maskers...

The words *amontillado* and maskers are especially interesting for they remind one that, as much as Riche later decried what he termed "the exaltation of exegesis at the expense of the Muse," he had a theoretical bent, himself. The proof is his reading of Poe's *The Cask of*

15 It is the opinion of many that *Hokusai* is a fragment. The best available evidence indicates that the work was intended as a prose poem.

16 The pensione figures prominently in E.M. Forster's *A Room With A View*.

Amontillado (see: "Removing the Mask from Poe's 'Cask'" in *Outre Other* 29.3, 1984), in which Riche argues for a subtext:

[A]nd recall, too, the arms and motto of the Montressors, *No me impune lecessit*, and the [device] of the serpent biting the heel which is crushing its head, all in reference to the third chapter of *Genesis*. Thus we can see that when Montessor removes the trowel from the folds of his cloak in response to Fortunato's making the secret hand-sign¹⁷ and inquiring whether his host is a Mason (as if he does not know already *who is* and *who is not* a member of the secret organization in this city), *it is a joke*: a Catholic about to use a wall to rid the world of yet another heretic. All done, in Montessor's words, "*for the love of God.*" Have we so soon forgot the [sorry history of] the Reformation, [the period] in which Poe's story [is set]? (12).

Nor is this text an isolated example. Riche was known to be an advocate of the Earl of Oxford Theory. His view of *Hamlet* proved particularly controversial, even to the extent that it never found its way into print. The gist of Riche's argument was to the effect that our modern version of the play is nothing but cut-and-paste. He cites *Der Bestrafte Brudermord*, a German translation of *Hamlet* performed on the continent by traveling players. It was a translation of the play performed at Cambridge and Oxford, as well as "widely throughout London" during Shakespeare's day. *Bestrafte* has a scene which does not appear in our modern version (which Riche holds to be an edited text based upon the *First Folio* of 1625,¹⁸ which itself differs from

¹⁷ "Like the Masons, Triad Society brothers can identify each other even as strangers among strangers, through hand signals of a reasonably discreet nature, through ways of handling ordinary everyday objects and through special slang." (See: Freena Bloomfield, *The Book of Chinese Beliefs*, New York: Ballantine, 1983; 220. Bloomfield further states there are "still mystical associations existing, even in China itself... [having] a great deal in common with their spiritual brothers the Freemasons, the Rosicrucians, the Kabbalists and other groups known to be involved with the search for spiritual power.")

¹⁸ 1623 is the correct year. Oddly, the pagination of *Hamlet* goes from 156 to 257 in this edition of the plays, which carries this statement by editors Heminges and Condell:

"Before you were abused with diverse stolen and surreptitious copies, maimed and deformed by the frauds and stealths of injurious imposters that exposed them; even those, are now offered to your view cured and perfect of their limbs, and *all the rest absolute in their numbers*, as [Shakespeare] conceived them" (emphasis added).

Nevertheless, this absolutely complete edition did not include *Pericles*. [H.C.E.]

the *First Quarto* of 1603, the year of the death of Elizabeth I and of the accession of James I). In that scene is mentioned a papal dispensation permitting the marriage between Gertrude and Claudius. It legitimated a union otherwise forbidden by the Levirate law, and mitigated the apparent ground for Hamlet's charge of "incestuous [*sic*] sheets". This was the precise issue surrounding Henry VIII's divorce of his brother's widow, Catherine, in favor of Anne Boleyn (mother of Elizabeth I), and the immediate cause of the Henrician Reformation. King Henry, of course, failed to get a dispensation. Considering that Mary Stuart, a Catholic, had a claim to the English throne, such a scene, according to Riche, would have proved embarrassing (if not threatening) to the monarchy (now newly Protestant) and to all those who had benefited from the confiscation of church wealth and lands. Riche's point was that the objectionable scene was cut in time for publication of the *First Quarto* of 1603, in which it fails to appear. Thus, "[our] first existential hero, the one which has cast such a long shadow over Western consciousness these past four centuries, is essentially the product of a series of redactors; in effect, a committee."

Such intellectual daring, some may say recklessness, is rare even in the current climate of "publish or perish," where high-stakes academic reputations are won or lost overnight, and the right-spelling-of-one's-name is justification enough to those who are "seeking the bubble reputation even in the cannon's mouth."¹⁹

There are various, sometimes acrimonious, explanations for Riche's casting all caution to the wind. Edwards (1988) states that Riche was heedless of "the prevailing winds and the depths of the academic waters"; Young (1988) demurs and argues that Riche "knew his major from his minor premises"; Heywood (1984) opines that Riche prudently "sequestered all his eggs [*i.e.*, genius] into a single container [*i.e.*, the novel]"; Hallet (1987) stoutly maintains that Riche "lent a turned-in eye and ear trumpet" to criticism; Fryer (1988) surmises that Riche, having turned to the study of medicine and anatomy out of frustration with the pursuit of literature at Gottingen, had become embittered and so cultivated "a pinscher in the trough attitude"; Stewart (1989) alleges that Riche was "surgically removing his nasal passage to spite his silhouette"; Cole

¹⁹ In criticizing Riche, Quintal recalls the words of Longinus: "All these undignified faults spring up in literature from a single cause, the craving for intellectual novelties, on which, above all else, our own generation goes wild." This observation, however, has been lifted from its original context (see *On the Sublime*, trans. A.O. Prickard, Oxford: Clarendon Press, 1906; V). See n. 22, annotated text.

(1990) advances that Riche had "dispatched all circumspection to a down-easter"; Nelson (1990) rejoins that Riche was caught "between the Demiurge and the azure sounding of his mind's Sargosa Sea"; while finally Quintal (1991), always the reductive provocateur, flatulantly (*sic*)²⁰ refutes Riche's *Hamlet* theory as "a turd of the first water."

Whether Riche's critical positions might be sustained is a matter of open and often truculent debate. Nevertheless, even Riche's detractors allow that his ideas are strikingly original. This then admits "the question of his genius," as Quintal has it.²¹ Hallet summarily dismisses any ironic scepticism.²² The professor argues that his scansion of the first stanza of Riche's "magisterially sarcastic" poem, "*On His Condo In The Empyrean Isles*," is sufficient of itself to demonstrate Riche's singular mastery:

= / = / = / = /
 = / = / = / = /
 / = = = / = (caesura) //

²⁰ Probably the word wanted here is fatuously. [H.E.C.]

²¹ To bolster his argument, Quintal cites Joseph Epstein in "The Ephemeral Verities" (1979), to the effect: "I have read... enough to recognize that, of its kind, the book is a work of genius -- a structure built almost entirely of other people's clichés."

²² Yet, one should be skeptical, if for no other reason than Riche's own attitude toward "genius," which he felt to be an outmoded, even presumptuous, Romantic notion. Briefly, the Romantic view is that the real subject of a work of art is the artist's own mind (i.e., the play of feelings and faculties in the act of composition), and that the "genius" of an artist consists in the "compulsion of the 'creative' imagination which, like God the creator, has its [own] internal source of motion" (see M.H. Abrams, "Introduction: Orientation of Critical Theories" in *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*, New York: Oxford University Press, 1953; pp. 22, 23). In arguing against this view, Riche would cite Lessing's demonstration that all art is imitation, which is to say, derivation (*Laokoon*, 1776). Thus, the distinction between *intellectus ectypus* (derived intelligence, attributed to humankind) and *intuitus originarius* (original intuition, attributed to God). For Riche, it made no difference to change terms and say that God is possessed of *intellectus archetypus*, and that humankind have archetypal ideas (through something like Jung's collective unconscious, the existence of which cannot be verified)* -- for these, too, would be derived. [H.C.E.]

*N.B. In fairness, it should be admitted that the verification principle itself cannot be verified. See also the final sentence of n.22 in the annotated text, quoting marginalia of the notebooks. [DyS]

Of course, iambic tetrameter has long been considered a true test of any poet's strength, and Riche's incorporation of the meter into his own highly idiomatic variant of *terza rima* is dazzling. Quintal, however, argues that Riche's poetic efforts are, at best, derivative -- as evidenced by the widely anthologized *To Dylan Thomas*:

If my foot found a hole's tooth
Or salubrious sleep to an anguish of carrion
Bumped, thrust and ground to the limp sound
Beyond all prodigies ponderous as stone;
If your moot mound annuls sooth
Of Herodotus deeper than flourish of clarion
Duped, rusted round ere a shroud's sun²³
Announces small omens onerous, alone;
Then might we trip the breaker sea
Inside weathers of roiling bowels, Oh
Then rightly skip
Their sin-eaters, their mauling trowels;
For this, the host
At most disproves
The rules of equilibrated,
Hence enebriated, punctuations.

And finally, as Quintal points out, Riche could write, and often did, something as unsuccessful as this limerick:

LXX.
There once was a general named Sisera
Whose chariots rode over viscera
Had he read past the Torah
And learned of Deborah
An asp'rin would not have been necess-ra

²³ One favored variant of this line reads: *Duped, rusted dun ere a sun's shroud*

This essay presents the preferred reading, in following an autograph held to be the poem's final draft. [DyS]

Quintal questions not only Riche's esthetic judgment, but also his sense of propriety. Once, as an artist-in-residence supported by a National Endowment grant, Riche appeared at the groundbreaking ceremony for a new Olympic-sized pool wearing the host college's navy blue blazer, gray slacks and Windsor-knotted necktie -- along with a pair of goggles²⁴ and flippers, the fly of his trousers down, and his shirt-tails protruding. As if this were not bad enough, under his arm he carried a copy of Galway Kinnell's *Skin Diving in The Virgins*. When it came time for Riche to address the audience, his delivery was desultory and arcanelly allusive: he spoke of "the pool of the unconscious"; quoted William Duff's "Essay On Original Genius" (1767) to the effect that ardor makes a *male genius*²⁵ "quite susceptible to the charms of the fair sex"; pronounced "ardor" as though it were "Ada," and then turned to a consideration of Humbert Humbert's obsession with Lolita Haze *vis-à-vis* Dante Aligheri's sublimation/appropriation of Beatrice Portinari. Twice, he apologized for exceeding the allotted time. His final remark that "genius is originality" was scarcely original, but he quickly added (in a display of what Hallet terms Riche's "*Ennui de Toulouse-Lautrec*") that "Originality, of course, is the obscurity of the source."²⁶

²⁴ The poet Siv Cedering (*Cup of Cold Water; Mother Is*) relates that she once attended a lecture by Salvador Dali, who rushed into the auditorium (from a deep sea diving class) with insufficient time to change into appropriate clothes. Cedering states that Dali's remarks were completely inaudible, for he failed to remove his helmet while delivering the lecture.

See Riche's notebook marginalia cited at n. 22 of the annotated text, last line. [DyS]

²⁵ Riche's careful qualification here was to no avail. He later explained to reporters (one of which identified herself as lesbian) that he was speaking in the terminology of Duff's own century, with its basic assumption that "genius" is a province of Maleness.* Riche made a tactical error in referring to current notions of machismo with reference to the writings of Ernest Hemingway -- and in then joking that he, himself, was "a lesbian transexual trapped in a man's body."

At a banquet that evening, Riche became the proximate cause of a melee which erupted after he, recounting the above incident, quoted an "immortal phrase" of Herodotus: "On those of the Scythians who plundered the temple, the goddess sent a plague which made them women" (emphasis ours).

*N.B. With regard to translation, Riche lamented the lack of a gender-neutral third-person pronoun (other than the unwieldy "one") in English. In respect of language reform, he was fond of pointing out that the alternative rendering for humanity -- "humynity" -- made reference to the "y" chromosome.

²⁶ It cannot be determined whether Riche is the author of this remark.*

Another question turns upon Riche's use of Beauceaux as an alter-ego.²⁷ Although it is currently unfashionable to surmise authorial intentions,²⁸ one cannot help asking, "What is the point?" here -- or better still, "Why bother?" The poetry of certain passages in *Hokusai's Great Wave* notwithstanding, Riche may have intended a parody,²⁹ if his view of Joyce's *oeuvre*, his speech at the groundbreaking, and "Beauceaux's concerns," are considered together. This is because Riche left unfinished at his death an essay he intended for post-humous publication -- surprisingly not in *The James Joyce Quarterly*, but rather in *The Partisan Review* -- which sets forth his notions about Joyce's intentions as an author. The essay is entitled "A Maze With A View," and it is currently being edited by the executor of his estate. For purpose of this present

*N.B. On the contrary, it is a commonplace. Views on employing such well-worn phrases vary widely. Longinus writes that "vulgar idiom is sometimes much more expressive than ornamental language" (XXXI). Gertrude Stein advised that writers, assured of their craft, should not fear a *cliché juste*. Ortega y Gasset, on the contrary, has it that "[t]he characteristic of the hour is that the commonplace mind, knowing itself to be commonplace, has the assurance to proclaim the rights of the commonplace and to impose them wherever it will... Anybody who is not like everybody, who does not think like everybody, runs the risk of being eliminated... Here we have the formidable fact of our times, described without any concealment of the brutality of its features" (*Revolt of the Masses*, New York: W.W. Norton, 1932; 18). As Stendhal has it, *Odi profanum vulgas et arceo*.** [H.C.E.]

**N.B. Stendhal quotes Horace, with reservation. [DyS]

²⁷ John Gardner: "I would say that in a given work, a writer is many different people... Every fine writer has within him a John Jakes, a Marquis de Sade, a James Michener, a William Cass, a [Herman] Melville. If his multitude of selves is Riche but anarchic, incontrollable, so that his work bulges here with pornography, here with dry philosophy, he is likely to be a serious writer but not a very good one." See: "What Writers Do" in *Antaeus* (1981). Mr. Gardner elaborates: "[T]hink of...occasionally unsatisfying writers...[who are so because] one side of the writer's personality - the angrily righteous -- overwhelms the democratic balance with pious despotism" (emphasis supplied).

²⁸ In "The Tempest," Bonamy Dobree cites a remark of Andre Gide's ("How can I know what I mean till I see what I say?"), and observes: "It is, certainly, always a difficult point to determine how far a great artist is conscious of what he is doing until he has done it." Further, Kant observes: "[I]t is by no means unusual, upon comparing the thoughts which an author has expressed in regard to [her] subject... to find that we understand [her] better than [she has] understood [herself]. As [she] has not sufficiently determined [her] concept, [she] has sometimes spoken, or even thought, in opposition to [her] own intention" (310, 370). *Critique of Pure Reason* (2d ed), trans. N.K. Smith (London: Macmillan, 1929).

²⁹ Although Riche was well aware of Digby Diehl's trenchant comment in the introduction to the second volume of *The Best of Bad Hemingway*, that Papa had nothing but disdain for parody and regarded it as only a notch above latrinalia (i.e., graffiti), he nevertheless recalled *A Moveable Feast*: "[Sherwood Anderson's] book was so bad I could not resist writing a parody of it."

volume, the executor has graciously granted me permission to study it, the better to discuss it, here below.

In "*Maze*," Riche argues that Joyce set out to make a maze himself -- a maze of manuscripts. The door into this maze is *A Portrait of the Artist As A Young Man*, which is highly autobiographical and presents Joyce's alter ego, the young Stephen Dedalus. There is an explicit connection made with the legendary Daedalus, maker of the maze housing the Minotaur. Also, there are two variant texts of this book, which sets forth a well-known esthetic theory. Stephen Dedalus further appears (yet recedes) in *Ulysses*, which is framed by a twenty-four hour period in the lives and thought of Leopold and Molly Bloom; and he fairly vanishes in *Finnegans Wake*, which is the dreamscape.³⁰ Recall that Daedalus, himself, vanished.

There are several variant texts both for *Ulysses* and for *Finnegans Wake*. It is at this juncture that Riche points out Joyce's remark about *Work In Progress* (i.e., *Wake*): that he, Joyce, would write a book³¹ that would keep the critics and scholars busy for five hundred years. Riche then points out that Joyce selected a number of literary associates to write analyses of the text in advance of publication, thus himself instigating a cottage industry -- and that the number of those chosen is very likely significant. It is a pun. The twelve hand-picked critics, says Riche, were Joyce's "apostles" -- and he would have us recall that Stephen Dedalus (in *A Portrait*) thinks obsessively about being "a priest forever after the manner of Melchisedic," the priest-king of Salem who is taken to foreshadow the Messiah. Most interestingly, Joyce died before he could write another book which was to be "the end of the dream" and written in a more accessible style.³²

³⁰ An example of *homo absconditus*, in the sense meant by Ernst Cassirer?

³¹ According to John Gardner, "Joyce did the same. At the end of his life, clearheadedly looking back, he thought *The Dead* the finest thing he'd ever done" (*What Writers Do*, 1981).

³² According to Kershner, "[Joyce] left only a few scattered comments about his ideas for his next book: that it would be a book of reawakening (after the dream world of the *Wake*) and that it would be short and simple" (18). Is it not a safe guess that such a book would perhaps have been written in a style similar to that of *Dubliners*? No doubt a theory might be based on such a supposition. However, we should not forget the sage observation of Diderot, under the heading "Philosophe" in *l'Enclopedie*: "The world is full of persons of understanding... [and] they are guessing always... without knowing when one has proper grounds for judgment" (see *Translations and Reprints*

This much of Riche's theory has some textual support, but he goes beyond this to speculate that Joyce correctly gauged the *then* coming, now present, climate in which literature has become the private preserve of a priest-like caste of scholars and critics whose "gnostic" annotated editions are the order of the day.³³ Riche argues that Joyce understood this, and purposely set out to make a textual maze -- *in errorem variarum ambage viarum*³⁴ -- one that would be impregnable to rearguard assaults by critics who might use his writing to serve their own designs. For Riche, this maze constitutes Joyce's declaration of *non serviam*,³⁵ which is the declaration of Stephen in *A Portrait*. Joyce's achievement has been to create an elusive, allusive world -- one not likely to be contained by critical opinion. This is to say that, although the dissections are still in progress, the *corpus* is yet alive.³⁶

Turning our attention to Beauceaux, and to his "concern" about writing a book which is the equal of anything by Joyce, Riche seems to be expressing a dilemma of the present age: namely, that a genius is a tough act to follow.³⁷ If parody, an alleged parasite, is the only means

from the *Original Sources of European History*, ed. Merrick Whitcomb, Vol. VI no. 1, Philadelphia: U of Pennsylvania P, 1898; 21).

³³ Quoting Cassirer, Riche characterized such editions as being "lost in a mass of disintegrated and disconnected data."

See Ernst Cassirer, *An Essay On Man*, New Haven: Yale UP, 1992. The passage in question observes that "our wealth of facts is not necessarily a wealth of thoughts. Unless we succeed in finding a clue of Ariadne to lead us out of this labyrinth, we can have no real insight, [and we will] lack all conceptual unity" (22).

³⁴ That is, a maze of various wandering paths. [H.C.E.]

³⁵ See Vulgate, Jeremiah 2:20, which reads: "a sneculo confregisti lugum meum rupisti vincula mea et dixisti oh baby in omni enim colle sublimi et sub omni ligno frondoso tu prosternebaris meretrix."

³⁶ In "The Tempest", Bonamy Dobree observes: "I do not think that in dissecting a work of art we murder it, but it is possible that we may not be such skillful anatomists as we would like to think."

³⁷ Hardly this. Riche eschewed, even denied, the notion of genius (see note 22, supra). [H.C.E.]
heavy pencil: ?

But see also n. 22, annotated text. [DyS]

of coming to terms, or of contending, with a work of genius, then *Hokusai's Great Wave* could be considered an admission of impotence.

Yet again, Riche's book is different in kind from Joyce's -- for whereas Joyce escapes into a maze to avoid capture, Riche, on the other hand, takes critics on squarely. He has Beauceaux produce a work which owes a huge debt, to be sure, but which is not so much a parody of Joyce as a satire of critical editions of Joyce -- or, by extension, of any other writer. Thus, we may have the *raison d'être* for Beauceaux's endnotes, which Riche intended to expand. Sadly, he did not live to complete the project, which clearly was to co-opt those who had usurped literature. Because this edition has as its object the completion of the unfinished project, an irony presents itself: namely, whether Riche's Beauceaux has not escaped capture. The question, more simply stated, is not whether the aforementioned *raison d'être* is not compromised in unequivocally affirmative circumstances, but rather to the contrary, whether it may be so negatively (however disingenuously) characterized?³⁸ But that is to beg the question.

It is instructive to consider another work-in-progress left behind at the time of Riche's death, a sequel to the cinematic classic, "*Casablanca*" (1942). Negotiations with a consortium had been completed, and Riche was on retainer for a sum absurd by almost any standard. Yet he groused privately because "a mere half-page treatment" was being so handsomely rewarded, while his "real work" fetched only modest compensation.³⁹ He obviously derived no consolation

³⁸ In all fairness to the memory of L'Gardinier Riche, it must be mentioned that Mr. James' assessment here has not met with universal concord (see, inter alia, Hallet, Cole, and Heywood). The London manuscript mentioned at the beginning of this essay is, in fact, not only a complete but a polished work. The real basis for this assessment of *Hokusai's Great Wave* (which, incidentally, in the London ms. is subtitled *A Book of Common Obsession*) is its brevity, together with the difficulty of attaching to it a classification. Is it a prose poem or a novella or something else? Those who believe in magic numbers call it a fragment.* What has happened to the conventions of plot and characterization? Why look for these at all, when Longinus warns that "decline of passion in great writers... passes away into [narrative and] character drawing" (XXXIII). It would appear those who harbour such bourgeois expectations are to be pitied for their lack of understanding, absence of passion, and stunted esthetic sensibility. [DyS]

*N.B. E.g., novels begin at 200 pages; weighty tomes, 800.

Heavy pencil: **horseshit. HCE**

³⁹ Charles Tsitrine's eloquent eulogy was unsparing in its appraisal that Riche could not handle financial success.

from the neo-classicist view that here, via the sequel to a revered movie, was a tailor-made opportunity to please an audience.

Riche *did* take seriously, however, the responsibility to be true to life. For this reason, Rick Blaine and Captain Renault, in Riche's treatment, find themselves in what can be described only as dire straits, after the plane leaves for Lisbon. They did, after all, shoot General Strasse and assist the escape of Viktor Laszlo, who is being hunted by the Nazis. The letters of transit are gone, and Renault's position with the Vichy government is now in certain jeopardy. In Riche's sequel, neither Rick nor Renault is able to get out of Casablanca, and for protection they must rely upon Sam, now dividing his time between *Cafe Americain* and *The Blue Parrot*.

The first draft of Riche's script was refused by the producers, who felt that audiences would be displeased, even depressed, by the final scenes. For his part, Riche refused to make the requested changes and so, as happened with the original film, other writers were called upon.⁴⁰ To this affront, Riche merely shrugged and said that Chartes cathedral and the Vichy government, too, were collaborations.

His final weeks were spent in the translation of a medical text. This task came of a relationship begun in Thailand during the filming of *You Only Live Twice II*. An attractive young production assistant, who had recently returned from Los Angeles and who acted as coordinator and liaison between local officials and the film crew, gained his attention. Riche's *Day Books*, which are the sole source for piecing together this story, leave the definite impression that her eventual hold over his imagination was accomplished over a period of many months. In fact, the earliest entries speak of her with a polite indifference, except to mention her smile, which he described as "uncalculated." She would call at his bungalow during breaks in shooting, "chat animatedly, and then breeze out again," often leaving behind fresh fruit, or a rose. So it began. She is never named by Riche, which is unsurprising, considering that the *Day Books* were not intended for publication. Bearing this in mind, and attempting to avoid violence to Riche's innermost thoughts, it appears advisable, nevertheless, to set forth pertinent passages

⁴⁰ The current status of this project is unknown, although it is widely rumored that both Bruce Willis and Mickey Rourke have been approached to assume Bogart's role; while the role of Renault has been offered to Jeremy Irons.

from the *Day Books* themselves, rather than to attempt a paraphrase. The following excerpt displays a definite change in tone, after many days of short-shrift entries:

"The sun was aflame and, setting between the palms, seared the sea. What a scrap, before it went down. Then came calm, and the surf's retreat round the crescent bay. Not a sound, otherwise -- not even a bird calling. I suppose I was expecting some plaintive cry over the splash of gold on the horizon, or for the gathering gloam. But no -- only a small, bright "Hi, are you alone?" I started and turned and there she was, smiling as always. There was a flower at her temple, and her shoulders were bare. And if hair were ever *meant* for an aloe shampoo ad -- well my god, I thought, how could I not have noticed?"

At another time, she knocks at his door in the morning and, although there is nothing romantic between them expressed yet, his complaints are telling:

"So there I am, in my smelly, rumpled tee shirt and Fruit of the Looms (thanks for the present, Mom). No shower, no shave. Morning mouth and lion's breath, for sure. And she looking as fresh as the mangoes in her basket. I could see she was amused, 'just passing by' of course. Right. She must have intended to catch me just so -- to see what I look like in the morning, red eyes and all. Well, there 'tis. Take it or leave it, so to speak. What a sap. I still think it may have been innocent, or at least artless."

A week later, there is a long entry about a day trip they made together to the leeward side of the island. Several days in advance, she said she had "something to discuss" if Riche could find time. He borrowed a vehicle from production, and they set out with a picnic lunch in the late morning:

"It was a wonderful drive, with the windows open wide. We came eventually to a quiet cove used by sea gypsies as a haven for their longtail and fishing boats. There were children splashing about far down the beach, but otherwise no one else. After a time, they too disappeared..."

"She was unfortable⁴¹ [*sic*] at first, glancing here and there to detect, I imagined, hidden and watchful eyes. She opened the basket perfunctorially [*sic*], and laid out various foods

⁴¹ "unfortable" (i.e., uncomfortable). Although Riche clearly doubted the existence of the "unconscious," this mistake in spelling may be an example of such processes at work in his own writing. For a possible source of this

wrapped in newspaper and banana leaves. I was not much hungry, but I saw there was a corked bottle of wine, which I estimated to be short a glassful. When she bent forward to pour, I caught the odor of damp leaves upon her breath...

"She said what she told me had not been told anyone else before. And when she was finished, she asked me if I loved her. My response must have sounded stupid. What to say? I did not know, and said so. The best I could do was to admit I liked her very much, but still did not know her. This last remark felt hollow, considering she had just spilt her guts. I suppose what I meant is that it was all too much, too soon. Hell, it is a lot to digest: sold by her father, reared by some mama-san in Bangkok, and then runaway when she was put to work in a night club. It's a bad dream. How plausible is any of it?"

Two days later, there is a late-night knock on the door, about which Riche writes:

"I knew it was she, immediately. In fact, I knew I wanted it to be. And when I opened the door..."

Here begins their intimate involvement, which continued on and off for three years. Eventually, separations of time and distance caused the relationship to cool, although they were still in occasional contact when the translation project came up almost ten years after *You Only Live Twice II* stopped filming.

By this time, in 1987, the young Thai woman is now in her early thirties, is possessed of a Masters degree,⁴² and is the administrative assistant to the Dean of Public Administration at a large private university in Bangkok. The Dean's wife is a general practitioner who does not practice, but instead heads several task forces while also sitting on the national public health advisory board which is chaired by Dr. Sriadirek Na Ayutthaya, a Deputy Prime Minister educated abroad.⁴³ To complicate matters further, there are persistent rumors that Riche's old

usage/mistake, which may subliminally suggest that Riche's romantic interest is a princess, see the main text (*Hokusai's Great Wave*, n. 12).

⁴² Riche does not mention in which discipline, although it seems likely to be Education.

⁴³ This Deputy Prime Minister achieved some notoriety when it was inferred by investigative reporters that his dissertation was the work of another. The doctor neither reads, speaks, nor writes German, the language of the dissertation. Most regrettably, within a week of the expose, gruesome photographs of his wife were splashed across the front pages of the Bangkok tabloids. Apparently the victim of a robbery, her throat had been savagely slashed.

flame may have been romantically involved with the dean. In any event, he presented her with the manuscript of a medical text (a study undertaken by his wife), and said that it needed translation from Thai into English. That same day, Riche telephoned from London to ask her assistance in locating a document from the library at Chulalongkorn University. She seized the opportunity to extend an invitation for Riche to return to Thailand, suggesting he might stay with her while doing research and assisting her with the translation. Within the week, Riche was in Bangkok. According to Riche's journal, it was a swelter of days spent wrestling with unintelligibility: a tangle of mangled syntax, misplaced modifiers, and pronouns without clear antecedents. Many sentences were incomplete, being without subjects or verbs.⁴⁴ The journal describes a particularly problematic passage:

"Three [days] it's been, and we can't crack it. The damn thing can be read three or four different ways, and none makes sense. It doesn't connect to anything. I finally told her we should just go to the doctor and ask what it means. But she won't have it. She is afraid to embarrass the dean's wife. Fine, I guess, except the trans[lation is] due in two days."

Riche prevailed. The lengthy entry for 14 March describes his unannounced call at the private residence of the dean. He introduces himself to the dean's wife, and explains he is assisting with the translation. The doctor graciously invites him into the house and asks him to be seated at a large dining table, upon which he spreads the draft translation. He quickly describes the difficulty of the passage and states that it has already consumed three days. According to the journal:⁴⁵

'...[the doctor] listened patiently, smiling all the while. "The meaning is quite clear," she said, as she picked up the study. Her tone made me feel foolish, and I had to admit that

⁴⁴ This is a feature of the Thai language; for example, *khao mai sabai* ("s/he sick" with verb to be in the so-called "deep structure"); *maa laeo* ("come already" with no subject in the construction); see generally, Udom Warotthammasikkhadit, *Thai Syntax*, The Hague: Mouton, 1972. However, James is here referring to the assessment of the administrative assistant, so the implication is that some constructions required verbs or subjects, yet had none. [DyS]

⁴⁵ The neatness and regularity of this passage suggest that it was copied into the journal. Indeed, a marginal note suggests expanding it into a short story.

my hold on the language is fragile after being away so many years. Then again, I was not the only one who found the passage incomprehensible.

"This is a medical report," continued the doctor. "Perhaps it has some vocabulary you do not know." She began to read the passage. "Yes," she said, "it is quite clear..."

I asked her what is the subject of the first sentence.

She smiled again. "The report is about ability of the poor mother and poor baby, as it were, to eat substitute. Of a milk. Moreover, can they digest, or not."

"I understand. But could you please explain the third paragraph?"

"Yes," she said, placing the manuscript upon the table and pointing to the passage in question. "It is about..." She began to narrow her eyes and read it more closely. "It says that the study group... group in the study... Well, there is what we call 'control group.' And another... one. It should. Wait."

She held her glasses before her eyes. She flipped back and forth between pages, then smiled. "Well," she announced at length, "I not sure. Really, it does not say..." She stopped in mid-sentence, lowered her glasses and cast her eyes about. Then, with sudden decision, she looked up and said: "I will call my friend."

Across the room there was an ornate French telephone on a bentwood stand of teak. The phone at first glance appeared to be a radial dial but, when she pressed buttons at the base, it was clear the wheel is only for show.

She waited, the receiver resting on her shoulder beneath her impatient ear, as the maid or manservant on the other end sought Dr. Sriadirek.

"Hello? Chai, kha. Sawatdee, kha." She began to speak rapidly, and I could not understand the words, although what transpired was clear enough. She again waited as Dr. Sriadirek⁴⁶ found his copy of the study. After a few more exchanges, she put the receiver down emphatically and returned to the table.

"My friend has suggested to... to... arai na? How do you say: *dtat aawk*."

"Cut it. Edit it out."

⁴⁶ The given name, rather than the surname, is used as a matter of course among the Thai. This is standard practice for all filing systems and telephone directories.

"Yes," she said. "Just cut it. It is not important."

"But what about the meaning?" I asked.

"My friend, he says it is not clear. So just cut it."

"Cut it."

"Yes." She smiled. "Cut it. It will be finish soon?"

I smilingly nodded, thanked her for her time, and went back to the office. All the way back, I kept saying, "Can you believe this?"

After completing the translation, Riche returned to London with a copy under his arm. He was soon a guest at a dinner party arranged by friends, who wanted him to make the acquaintance of a recently divorced woman who, as it turned out, was also a nurse. As common ground, Riche spoke of his recent translation of the study on milk-substitutes. When he came to the part about excising the text, the nurse became especially interested and remarked that she would like to see the study. They agreed to meet for lunch the next day, and Riche brought the manuscript along.

Some days later, Riche again spoke with the nurse. She phoned to say that the study had seemed familiar somehow, so she had done some digging in the library at the hospital, where she found a book which had been published a dozen years earlier. The book was a landmark study of breastfeeding among working women in White Chapel. She told him that, except for a single passage, it was, paragraph for paragraph, the very same text he had translated from Thai. Even the statistics and graphs were the same, with the exception that White Chapel had been changed to the Klong Toey district of Bangkok.

This was not, however, to be the end of the story. Two months later, Riche received a letter from his friend, the Dean's assistant. The letter said she had recently resigned her position, and was temporarily working with a family member. She also wrote that there had been a big banquet in Bangkok, and that Dr. Sriadirek had received an award from the Prime Minister. It was a prize for the year's best translation of a medical text from Thai into a foreign language. In his acceptance speech, Dr. Sriadirek expressed his gratitude to the Dean's wife, for her unflagging effort in assisting him throughout this important study, the first of its kind ever in Thailand.

This letter arrived at the same time Riche was having difficulties with his script for the sequel to *Casablanca*. Further, there were problems with his publisher concerning the galleys of *Feast of the Epicleti*, when the decision had been reached to make it available as a paperback original rather than a hard cover edition. As evidenced by his journal, until he stopped making entries altogether, Riche became despondent and withdrawn.

At the funeral service of 13 September 1988, conducted in Paris, France at the famous Cemeterie Pere Lachaise-Longue,⁴⁷ a small gathering of family and friends heard Charles Tsitrine speak of L'Gardinier Riche as "a man of parts, not always neatly fitted, even sometimes ill-matched, like a movement in Mahler or Constant Lambert. But are we not all made of disparate parts? Do we not mourn the loss of our home world, yet still side with the rebel *Exousai*? For what is our lost genius, if not a waking contradiction?"

Tsitrine's rhetoric notwithstanding, his view does accord well with current perceptions and assessments. That Riche made a significant contribution to late 20th Century letters is now widely acknowledged and, perhaps, beyond dispute. This is not, however, to say that the disputational fires have died and the winds have calmed. Afterall, the precise nature of the contribution of Peregrine Alain L'Gardinier Riche is still open to interpretation.⁴⁸

G.A. James, C.C.S. (Ret'd)
Bilbao/Trieste

⁴⁷ As is well-known, on the anniversary of his death, it was discovered that Riche's grave had been exhumed. Sadly, and bizarrely, some outre other did not "forbear to dig the dust enclosed here."

⁴⁸ Nday hereway heretay siay irefay, heretay siay makesay.

SIX CONTEMPORARY
CRITICAL PERSPECTIVES

A New Critical Perspective

E. Idos

Cleanth Brooks has proposed that "[i]t is the scientist whose truth requires a language purged of every trace of paradox"; yet, equivocation and ambiguity drive T.E. Hulme to assert "[s]o much has romanticism debauched us, that, without some form of vagueness, we deny the highest."¹ These opposed claims, these different ends of romanticism and classicism, are the eyes of the maelstrom that is *Hokusai's Great Wave*.

At best, we receive from *Hokusai* but a myopic impression; and Riche's fragment contains some shop-worn images and some interiorized latex-flat writing. The reader may then ask, "Where, pray tell, does the fragment get its power?" Or better, "How does its underlying paradox communicate anything?" Such a question presupposes, *ney* admits, that the fragment does, in fact, speak. Yet the question remains: Whence comes meaning?

If one is to seek after the meaning of *Hokusai's Great Wave*, then it must be first sought in the fragment's formal structure. This is not to deny, nor to disregard, what is said in *Hokusai*; only rather to assert that, especially in this most singular instance, it is *form* which shoulders the load and carries the content. In fact, one may rightly regard *Hokusai* as an exemplar of that now unhappily shop-worn phrase, "the medium is the message."

Riche's wakeful protagonist, M. George Le Beauceaux, is concerned to write a literary masterpiece turning on another protagonist, a sleeper, who is turning from shoulder to shoulder (1, 8).² Writing of the "containment for the entertainment" (i.e., the structure of his book), Beauceaux expressly acknowledges the necessity, even the primacy, of form (11). Riche goes so far as to have Beauceaux conclude, in a revelatory moment, that form exists not only before content, but before *before*.³ Form, then, is primary and primal and, in *Hokusai*, demonstrably Platonic.

¹ Cleanth Brooks, "*The Language of Paradox*"; and T.E. Hulme, "*Romanticism and Classicism*," included in Mark Schorer, ed., *Criticism: The Foundations of Modern Literary Judgment* (1948).

² All citations are to the annotated main text, unless otherwise indicated.

³ See Appendix B.

The form of *Hokusai* is simplicity itself. Whatever elegance it may possess lies in a potentially infinite regression, for *Hokusai* is a book within a book. This is a common conceit in twentieth century literature; but the book-within takes the form of three dream cycles which, in turn, are stages of a single dream. These pericycles (composed entirely of shop-worn phrases) are presented as epiphanies, or *epicleti*, and for this reason are often referred to as *epicycles*. The single dream which encompasses these is popularly called the *unicycle* or, more properly, the *monocycle* (M).

In the book-without, Beauceaux's own actions and ruminations constitute what has come to be called the *corpus secundum* (C²). Both the interface and the exchange of the *epicycles* (E) relate to the entirety of the *monocycle* (M) and the *corpus* (C²).⁴ Shamus O' Sia has referred to such reflexive relations, appropriately, as Riche's *recurso*.⁵

The essential feature of the first epicycle (E¹) is a sea-change from ocean to land, with the land's river running back to the sea. The cloud-laden sky image of "*obscurum per obscurius* / O, heaven my blanket" is but an airy transposition of the shop-worn water motif carried over and dumped into the *rosewater rose lake* of the second pericycle.

This penultimate pericycle (E²) is quite literally a ring 'round the roses implying the children's rhyme, "Ring around the roseys," which alludes to a deadly medieval malady readily inferred from Riche's rashly jocular mention of *roseola* (23). This is altogether in the spirit of the children's rhyme, which employs laughter as a defense against death by a wasting disease.

The epicycle repeatedly contraposes images of roses in June with roses "sick as Walter Sickert." This suggestion of cyclical bloom and decay (which implies an Indic sensibility) may be contradicted, or at least mitigated, by an implication of the possibility of eternal perfection found in the phrase "arose from the dead" (a Judeo-Christian notion). Although eternal perfection corresponds with the ideal *form* (a Platonic doctrine) -- the prevailing mood, elegiac in

⁴ Hence, the schema $E=MC^2$.

⁵ O' Sia, "Double Whammy: *Recurso* as Reverse Curse"; in *Der Diskurse*.

tone, is found in the sea-change of the beautiful Rose of Chiangmai into a dessicated rose-as-grotesque.⁶

The polemical final pericycle (E³) readily relates to the whole. It concerns itself with a "universe of thought" not unlike Theillard de Chardin's *noosphere*.⁷ Certainly, the ocean is a common metaphor for the mind, so this is likely the shop-worn connection between E³ and the preceeding pericycles. Clear allusions to infringement against thought are found in the reference to *mein kopf* (read: *Mein Kampf*, thus signifying German National Socialism) and to the quotations from Latin which echo the introit of E¹ (with its mention of Innocent III, who launched "war spiritual and material," the Albigensian Crusade, against religious dissenters).⁸

Riche's many allusions to canonical works make for a web of opposed meanings. An obvious and immediate question is whether there is any equilibrium achieved -- i.e., the "reconciliation of diverse impulses" -- which is to ask whether his fragment manages to be what Brooks calls an "organic unity." It is argued here that, paradoxically and somehow in spite of itself, *Hokusai* hangs together.

The formal qualities of *Hokusai* work two effects. First, they indirectly represent experiential reality. Second, they represent this reality in such a way as to make it strange (one may even argue, *exceedingly* strange). Irrational juxtapositions, such as occur in nightmares or daytime reveries, in the space of half an instant, are the blocks upon which *Hokusai* is set. The monocycle mimics blinding flashes of imagery, intuition, and insight which G.M. Hopkins terms "instress of inscape," although (incredibly?) Riche would have us suspend our scepticism that the entirety could occur in a par-second. Hallet (1987) calls such reservations "nitpickingly acidulous, when measured against the music of the passage," and he recalls us to an attitude of art for art's sake.

⁶ This last transposition has been read as an indication of the mental state of the dreamer or of the writer, Beauceaux, which, in either case, means to imply that of Riche himself (Quintal 1990). Such a position assumes for *Hokusai* a complexity the evidence for which is little to none. The fragment is only marginally a psychological portrait.

⁷ See the text in Appendix B, with its variant lineation of *Allmacht des Gedankens* at E³.

⁸ The introit varies considerably, with the most extensive version being the text of Appendix A.

Although we have mentioned *Hokusai's* frame of cycles within a larger cycle, one ironically recurrent, though shop-worn, image of the fragment is that of a labyrinth ("in errorem variarum ambage viarum" 20; "innumeras errore vias" 25),⁹ which suggests an angularity in contrast or opposition to the curvilinear; but, whereas the circle or cycle suggest completeness, the implied angles of the labyrinth conjure a more closeted aspect -- that is, a cutting-off, with its concomitant discomfiture and disorientation. Discomfiture and disorientation are signal emotions pervading *Hokusai*, from our first encounter with Beauceaux at a urinal to the diurnal first epicycle, where we encounter "the breakdown of the century" (15). The latter passage's gray, post-diluvian feeling is consonant with the "cool light from the clearstory" of the men's room (1). The elegiac night-flood imagery eventually gives way, however, to a rousing morning call: "Rise... Wake up, O Jerusalem" (19). Thus, mourning gives way to morning, excellent and fair (and we are bolt-upright), but not until we have plunged undersea (19) or danced to the tune of "Lydia the Tattooed Lady" (16) with the corps de dames (17).

It is, perhaps, unnecessary to say that sailors have tattoos and that, like lines of surf crashing to shore (a *Great Wave*, for instance), dancers form lines to perform during a Highlanders' tattoo, an entertainment manifested in the phrase "And a mountain in the midst / Of the breakdown" (15). Of course, a "breakdown" may refer to high-spirited bluegrass (a mountain music) such as the famous "*Foggy Mountain Breakdown*," which serves as soundtrack in the film, *Bonnie and Clyde* (1967).¹⁰

Thus the thread of Ariadne which runs through the labyrinthine monocycle is one of bloom and decay, of transformation and metamorphosis, of (in a word) *sea-change*. The banners arrayed against the forces of entropy, of disease and death itself, are as simple and efficacious as a child's laughter. The anodyne for world-sorrow is, then, acceptance of the dance of life; for the human condition is, in Almieda's memorable phrase, *choro y batuque* ("weeping and a dance").

⁹ See Ovid, *Metamorphosis* VIII.115, *et sec.*

¹⁰ Both Bonnie Parker and Clyde Barrow were of Scottish extraction and were, when ambushed by Federal agents, definitely tattooed.

For Riche, as for Ruth Praver Jhabvala, we may safely say that, alongside the Eternal Why, there's a "Yes!" and a "Yes!" and a "Yes!"¹¹

How are we to assess *Hokusai's Great Wave*? Is this particular urn well-wrought? Surely some have stated there are grounds to think not. Quintal maintains that *Hokusai* is wrought from the commonest clay, from quotations and cliches. Thus, from this coign of vantage, he argues that *Hokusai* is a failure. All the same, it sometimes happens that a failure may exert its own peculiar fascination. And, upon reflection, we recall that many beautiful and valuable pots are pieced together from shards.¹²

¹¹ From *A Room With A View* (screenplay; Merchant-Ivory Productions)

¹² And kept in museums where people pay to see 'em.

A Psychoanalytic Perspective:

Alma van Nousshamann

Riche and the Misrepresented Repressed

During the period when L'Gardinier Riche took to the exaggerated mispronunciation of his surname (Riché: rih-shay),¹ he appeared in a televised interview on the Norm Norman Show. This appearance was in connection with the recent publication, in *Rolling Stone* magazine, of his renowned (some say infamous) think-piece, "*The Holy Roman Empire's Third Reich*." An estimated .05 million viewers heard Norman introduce Riche by saying: "It gives me great pleasure, indeed *jouissance*, to welcome L'Gardinier Cliché."

Though clearly taken aback, Riche was gracious. Nevertheless, within days he again modified the pronunciation of his surname. He also began to write *Feast of the Epicleti* (later *Hokusai's Great Wave*) which, according to widespread critical opinion, is composed of well-worn imagery and familiar quotations.

This paper will argue that it was indeed Norman's unconscious remark which was the genesis of *Feast of the Epicleti*. Riche was aware that, to the extent the *conscious* is not fully present even when it is recognized, words are attempts to frame the world; and so, therefore, "every utterance is a Freudian slip" (Nousshamann 1977). Words may also frame a universe, especially the internalized universe of a dreamer's associations (by which is meant the *Allmacht des Gedankens* and not any service organization with which Riche is sometimes alleged to have been affiliated).²

It goes without saying that a character in a fictional work is a manifestation of the subconscious of the author. This is not to idealize the signified by giving it a materiality it otherwise does not possess, or to privilege by explanation the machinations of the text as distinct from the machinery of a particular character's (thus, author's) mind. Rather, it is to say that the

¹ The author felt that his surname, accented, was more euphonious than the more conventional pronunciation (in that it rhymed with his given name).

² Riche was neither a Freemason nor a Rosicrucian, as some suggest (Quintal 1989).

text's relation to any "stable self" has been radically changed (undermined if not over-determined). Endless chains of signifiers imply that a subject does not desire to understand the connections in his/her words as they are produced. It matters not that the unconscious comes into being simultaneously with the chain of signifiers, or that language is structured by a desire *for* desire.³ It follows that the function of language is not to communicate. For example, this author has contracted for a not inconsiderable sum to produce the chain of signifiers which the reader is now reading. But this signifies nothing, which is always already *unavoidably* a manifestation of the author's subconscious.⁴

I.

Beauceaux's dream may be taken as Riche's view of the structure of the unconscious.⁵ Hence, Beauceaux's rumination about the *form* of his discourse, which is a problematic. In fact, his discourse is *diskurse* ("this curse"), which spills over into "*An Ocean [which] fills the universe.*" This ocean has "*a mountain in the midst*" -- that is, the displacement image of an amniotic sea with breasts. But again, the mountain is not only a breast but a vertical *plallus* "mounted" above the "mother ocean" (Tiamat), a striking example of condensation. Thus, the image is a "compromise formation," in that Beauceaux's dream is literally analogous to a literary text (for it is a pastiche of clichés and familiar quotations). We may be advised to take a closer look at this compromise formation. The ocean-filling universe⁶ signifies the *Allmacht des Gedankens* which, in *A Book of Common Obsession* (Appendix B), seques into the allusion *So sind es Gedanken*, appropriated from Goethe's *Faust*:

*Und wenn es uns gluckt,
Und wenn es sich schickt,
So sind es Gedanken.*

³ Put differently, desire is structured by the language of desire (if you like).

⁴ This is to imply that the real author of this piece hopes to make money. From *it*.

⁵ This view must arise from Nousshamann's unstable self's desire, if all words are manifestations of the unconscious. [DyS]

⁶ *Sic*. Logically, Nousshamann would have meant *universe-filling ocean*. [DyS]

Lacan excavates this passage from context to demonstrate that "words are not the property of those who use them" (Wright 161). "Es," for example, signifies not only the pronoun "it," but may be read as the core of the Freudian unconscious. Thus, the first two lines are over-determined. The first line reads "If fortune is kind to us" -- which for Lacan becomes "If *it* (the unconscious) attains desire"; while the second line reads "If fate is kind to us/If it is proper" -- for which Lacan reads "If *it* sends⁷ itself (that is, if the unconscious is manifested)." *So sind es Gedanken* translates as "Then thought will result" -- for which Lacan substitutes "Then desire will have a chance of satisfaction."

However, this line is more than an occasion for a Lacanian pun. It bodes a comparison between Riche and Faust (and therefore with Goethe, as *his* creation is a manifestation of his own subconscious). Further, we may assume (from the proliferation of context) that a comparison may be made with Byron's *Manfred*. Here, we come to the root of repression, for although Riche was a gypsy scholar at Oxford and Gottenberg, and had inherited a ruined chateau in Normandy (which he referred to as his "ideal palace," or sometimes "Brubaker de Bezier's"⁸ for reasons which remain obscure), he was vociferously opposed to the "excesses of Romanticism." Riche understood the implications of this discrepancy and therefore, in his late writings, went so far as to deny the existence of the unconscious and the mechanism of repression -- a transparent sublimation of the Oedipal urge to "kill Papa" Freud.

II.

Riche's neurotic posturing is most strikingly manifested in his attitude toward authority. He was particularly irrational in his attacks upon Neo-Darwinism and Post-Freudianism as being "unchallenged theoretical orthodoxies." In the case of Neo-Darwinism, he was fond of advancing the misguided perception that the universe was not old enough to allow for the mechanism of natural selection through mutation, and that natural selection itself could not explain "irreducible complexity," or "minimal function," or "system interdependence," or even "requirements of the structure-function relationship."⁹ He relied upon a perverse misapplication

⁷ "*schickt*" (*schicken*, to send), by which Lacan desires to say that "desire circulates" or is the unconscious of everyone, such that the discourse of the *other* is the unconscious of our (unstable) self.

⁸ See Appendix A.

of mathematics, namely the questionable demonstrations of David Foster,¹⁰ to argue that the "specificity" of the DNA of the T4 phage ($1:10^{76,000}$) is simply too great to have been accomplished by natural selection in a universe which is only 10^{18} seconds old.

These objections are easily met...

[Editor's Note: Unfortunately, Dr. van Nousshamann died before this essay could be completed. The notes below indicate the direction of discussion Nousshamann intended for Sections III, IV, and V, but there is nothing to indicate what conclusions she may have drawn from this study. This essay is the last by Dr. van Nousshamann; and for this reason alone, it is reproduced here.]

III.

"Confusion" of sexual identity -- oscillation: male/female

Don Juan or Renee Richardson

Did Riche desire to be "rounded" (thus form of epicycles) -- or to be a "rounder"?

Implications of "Ah, aphanesis" -- end of female desire (*for* females, or *to be* female?)

Cf. Vadim Linestsky on Ernst Jones in PM CULTURE Sept. 96

Jones's neuter "child" / Oedipal strictures

IV.

Entry into symbolic "order" of *Hokusai's Great Wave*

reconstruction of *fabula* (short discussion of Bahktin)

($n+1$) as signifier of primal repressed

⁹ Riche's last letters cite J.A. Coyne, who writes: "We conclude -- unexpectedly -- that there is little evidence for the neo-Darwinian view: its theoretical foundations and the experimental evidence supporting it are weak." See "*The Genetics of Adaptation: A Reassessment*" in *American Naturalist*, 140, 176 (1992). Coyne is with the Department of Ecology and Evolution at University of Chicago. [DyS]

¹⁰ Some may be skeptical of Foster's Universal Mind, yet similar numbers are to be found in the less metaphysical work of P. Moorhead and M. Kaplan, eds., *Mathematical Challenges to the Neo-Darwinian Interpretation of Evolution* (Philadelphia: Wistar Institute Press, 1967). [GAJ]

V.

Was Riche schizoid? Or a "divided self"?

Analysis of passages: "free-association" (and implications) *per* the divided self (other?)

manifest dream replaces *latent* dream (but three significant omissions / epicycle)

==> omission as repression

A Feminist Perspective:

Yolanda Heine-Watanabe

ProFille-ophile Poseur: Why Ask "Y"

If L'Gardinier Riche's *Hokusai's Great Wave* demonstrates anything at all, it is that sexual identity is not merely an institutionalized ideological imposition, but that it is, above all, an enigma to be deciphered. This is indicated in Riche's appropriation/appropriation of *la jouissance vrai-elle qui n'en est pas un, passim*. In *Hokusai*, there is nothing that lies beyond and subverts the male-order brides of liberty, *musément*, logic, or mastery, except for a verisimilitude: an "other" which comprises the facile rhetorical reversibility of the hierarchical opposition *male/female* yet nevertheless retains the *status quo* of privilege by a strategy of cooption of that reversibility (*e.g.*, through deployment of a pseudo-feminine language within those discourses whose ever-proliferating de-seminations and perpetual subjugation of the irreducible but contingent *Y* chromosome, in *Hokusai*, are proposed as a signification of *womyn*).

The reversibility of the rhetorical hierarchical opposition *male/female* in *Hokusai* may be adumbrated by treating the text as a *roman à clef*. The "key" (Gk: *kleitoris*, the penile homologue) is Beauceaux's allusion to being ".05 below the national average." This male concern is the locus of a broad reverie inundating Riche's narrator/alter-ego as he stands before a porcelain fixture, urinating. While he is relieving (re-living?) himself, Beauceaux (who is an *auteur manque*) muses over his novel-in-progress, with its elusive protagonist.

This protagonist is anything but gender-specific. Oscillations between "he" and "she," "her" and "him," at times so suddenly obviously prominent, are elsewhere subtly enfolded in the sheerness of verbal fabrication. This oscillating device undulates deliciously within the surging

reverberation of Riche's supple lines. More traditional critics such as Quintal¹ are nevertheless prone to regard this as a shortcoming -- as a manifestation of the weaker (*i.e.*, less virile) feminine discourse rather than seeing it for what it is: an approximation, a desultory pseudo-feminine writing. (Leave it to a chauvinist to miss such an obvious fact!) Arguments grounded in empathy notwithstanding, it is unlikely (if not impossible) that a male writer could ever accurately portray even a silhouette of the female psyche, much less manage a rounded three-quarter *profill*. This post-metonym leads to a consideration of Riche's models.

That Riche was a reader of such patently raw, phallocentric discourses as the memoirs of Giacomo Casanova and Frank Harris is not unknown. Especially germane to this discussion is the fact that Riche had underscored (and dribbled coffee upon) a passage in Casanova pertaining to the notorious womanizer's fear that his penis was not of a length "sufficient to pleasure the ladies."

This fear of inadequacy born of insufficiency stimulates us to a modified reading of Freud's writings on "penis-envy" -- rigidly held to be an ineluctable psychic malady of young girls. A resisting reader will be alert to the confessional quality of Riche's infamous "jest" which conjoins a pronouncedly swaggering take on penile implants with an overtly supercilious attitude toward Longinus's remarks on grandiloquence (Appendix A, lines 487-489). Surely, Riche protests too much.

¹ An avowed feminist, Quintal as *lecturer* is nevertheless an unabashed chauvinist in his tendency, in widely anthologized articles such as "*Riche's Pieces: Anxiety, Sublimation And Haute Couture*" (1989), to tell women (seemingly *ex cathedra*) what we are thinking and feeling and what, therefore, we should be theorizing *apropos* of male appropriations of distinctly feminine concerns (the so-called "hymenjacking"). This is a singularly frustrating trait for, in his criticisms of Riche's attitudes, Quintal never transcends that which he takes to task.

So, what do these clues tell us? Only that the "empathetic" logocentric assumptions underpinning not just standard readings of the text, but in fact embedded in the text itself, are seductive, and therefore attempt to bed the resisting reader. But such a condescending attempt to render "empathetically" the complexities of the female psyche is no more than a masque, a guy's guise, for reason of being a phallogentric pseudo-feminine discourse which may attain no more depth than any other substitutive concoction. It is a false appendage to the *corpus*.²

Why then settle for a substitution when one might avail oneself of the real thing? I, for one, prefer Virginia Woolf. Granted the bounded quality of all feminine writing, and the difficulty of breaking the bonds of an embedded masculine discourse, even "enlightened" attempts by male writers (*e.g.*, certain works of Shakespeare, Ibsen, or Shaw) to render adequately the female condition are doomed to failure; and, in such a blatant case as that of Riche (whose overtly "seductive" text would have women readers participate in their own derogation, and thereby cooperate in their own subjugation), such attempts must be regarded as an appropriation of a distinctly feminine mode of experience ("subjectivity"). Worse, such an "enlightened" attempt must be viewed as a motivated colonization of the feminine psyche.

Paradoxically, Riche's attempt to signify a post-colonial feminist politics of the body built on a dialectic empowering the ways in which we are "differently embodied" puts in question a theory of consciousness which might inform human action through political thought, or *vice versa*. This suggests that the only way to release the category of womyn from a fixed referent leads to an impossible situation for any feminist theory seeking to emancipate women

² Riche's first sally into *écriture féminine* was a stream of consciousness monologue passing for a novel in the unfortunate *Herself, Bemused* (note that the title itself bespeaks indecision and passivity!). The book was lauded as being "sensitive" and "perceptive" by its predominately male reviewers.

from colonizing conditions. After all, in developing the sex/gender distinction, feminists are left with an ahistorical and non-cultural conception of the body.³ How is it, Riche fails to ask, that we have come to understand the body as a biological given? As real women, we must now ask.

What is wanted is an analysis of the constitution of a socio-political body organizing principles within the sphere of institutional practices and material arrangements. This is to say that one wants an objective, thoroughly theorized politics of the body which more powerfully captures change and the possibility of freedom through the recovery of an embodied subjectivity.

³See the essay by Moira Gatens, *"A Critique of the Sex/Gender Distinction"* (1983).

A Marxist Perspective:

Louis Bourbongois

Since the revolution which followed in the wake of James Joyce's *Finnegans Wake*, the aesthetic employment of the dream sequence, with its ambiguous associations, has been a marked characteristic of 20th Century literary production. Previously, and generally, such subjectivity has been taken to task within Marxist critical thought for the reason that an extreme emphasis upon individual concerns distracts both the reader and the author away from an awareness of the harshness of our human condition. Dreamlike states were seen as being of no real use in ending the gross inequalities fostered by capitalistic production. From this perhaps too doctrinaire position, works such as *Ulysses* were dismissed as being "mere drivel... yet another bourgeois opiate" (Lytle-Rieffer 1937). What was missed, of course, is that the working class had little opportunity for contact with the rarefied circles in which *Ulysses* circulated; or that, given such opportunity, the moral inhibitions of the working class would have kept them from reading Joyce's book and encountering the salacious Molly Bloom.¹

I.

As Jameson contends, in this era of late capitalism, the "discontinuities" of a text such as *Ulysses* or *Finnegans Wake* or *Hokusai's Great Wave* may be seen by Marxist critics as being constituted of "nonsynchronous structures" which are the "non-dit" or not-said that signify certain symptoms of a repression of the political unconscious of history dialectically opposed by the disruption(s) which make(s) one aware at the very moment these would, ostensibly, make one unaware of any latent polyphonic "non-diachronous significations" contingent upon an

¹ The text is now read aloud and regularly in Irish public houses (Snodgrass 1980).

author's awareness of the "situatedness" of any single authoritarian narrative voice manifesting the incoherence of the ideology embedded in the text. For a reader, this technique effects "a detached distancing from the text's superstructures." In Riche's *Hokusai* especially, the accumulation of "estrangement effects" leads to what the academicians of the Frankfurt School have termed "negative knowledge." Or, as stated by Chuang-Tzu, a Chinese writer (ca. 500 B.C.E.) critical of, and resistant to, the tenured Mandarins in the stratified sinecures produced by the Confucian system: "What way do I have of knowing that if I say I know something I don't really not know it?"

II.

It is inevitable that L'Gardinier Riche's text should have been produced during a period of marked transformation in the development of global multinational capital, the Reagan administration. Here to now, assumptions underpinning conventional readings have taken little account of these forces which helped determine the form and content of the original text, *Feast of the Epicleti*; nor has criticism adequately analyzed those forces brought to bear upon subsequent versions of that text, including the revisionist *A Book of Common Obsession*, as well as the main text of this present edition, *Hokusai's Great Wave*.

Each version is rather more complex than allowed by conventional readings, not the least because *Hokusai*, for example, appears to deny it is bounded by social and political realities, while simultaneously critically referencing these ambiguities. Further, the text is equivocal in *this* itself, which perforce encourages the reader to regard its dreamlike and abstruse absentness, and so forth, specifically yet warily to ascertain from the protagonist Beauceaux's scribbles the concrete ambiguity that is the protagonist's protagonist. This is necessarily construed as foundational, for it is in dialectical opposition *to* the unconscious intention of the author's (*i.e.*, Riche's) Beauceaux's text's conscious dialogic "unconscious" content and, consequently, *of* the determinants of what is not suppressed. This does not lead to the mediate inference that a text

such as *Hokusai* can no longer be associated with the wider socio-historical project of human emancipation. Because this essay will argue to the contrary, inevitably, we are compelled to a consideration of the author's situatedness, intentions, and sympathies.

III.

It is instructive to analyze Riche's seeming antipathy toward his aristocratic lineage. A family genealogy claims him to be a descendant of Mathilde, daughter of William of Normandy ("The Conqueror"). This lineage is traced further back to Charlemagne and to Clovis, and still further back to a daughter of Joseph of Arimathea.² This woman's name, Anna, was apparently found in 70 C.E., when Roman forces destroyed the temple in Jerusalem together with the ancient genealogical records kept there. According to Peter Dawkins in *The Great Vision*, Anna is known to have married a Welsh prince of the Silurian line, and to have produced a daughter, Pernadim, who married the Cornish King Llyr Llandaff (King Lear). Dawkins asserts that from this latter union are descended Constantine the Great,³ and several subjects of Shakespeare's plays including Cymbeline and the entire House of Tudor (104).⁴ Because British monarchs are descendants of the royal line of Judah, it then follows that L'Gardinier Riche, too, was of the

² It was Joseph who visited England ca. 37 C.E., established the first Christian Church there, and consecrated the Stone of Scone which had previously served as pillow to an earlier Joseph. This stone was used as a lintel when the Church was converted to the Herpetology Centre and endowed by the future Apostle of Ireland, St. Patrick. This established a precedent for bequests such as the infamous "Donation of Constantine," with tragic repercussions culminating in the arts and crafts revolution in Bohemia.

Some twenty years after the establishment of the English Church, the first Bishop of Rome, a Briton named Linus, was consecrated by the Apostle Paul and acknowledged by the Apostle Peter (*sic*).

See *Apostolic Constitutions*, Book I.xlvi, cited in Dawkins (n. 106, pp. 104, 280).

³ Constantine was the presiding *ousia* at the Council of Nicea in 325 C.E., and he formulated the creed adopted by that body. [DyS]

⁴ This includes Sir Francis Bacon, the secret offspring of Elizabeth I. See Paradia Syntagmalova, "A New Historicist Perspective," in this edition. [GAJ]

House of David. This fact verifies Professor Hallet's observation of "the [text's] loci of allusively equivocal chiliastic tendencies." These tendencies will be discussed further, below.

One may contrast this aristocratic legacy, which included hereditary estates in France⁵ and the class-conscious pride that historically accompanies such holdings, with Riche's interest in, and staunch sympathy for, populist uprisings such as the Matewon Strike and early attempts at union organization in the United States of the so-called Robber Barons (Hallet 1990).⁶ Was such equivocality merely a matter of esthetics, as appears to have been the case with English peers who were closet Communists in the 1930s? As Adams points out, there is no evidence that Riche was at the Parisian barricades of 1968. Quintal provides circumstantial evidence that, according to a police blotter, Riche was a university dropout sloshed in Soho. Nevertheless, Riche's conflicts and *Hokusai's* allusions begin to concretize as one discerns the movement behind his fragment's dream-State, which reveals *Hokusai's Great Wave* as a specie of utopian metanarrative, although it uniquely resists all readings which are attempts at totalization.

Class-conscious ambivalence is found in the fragment's early mention of Princess Diana of Wales (House of Windsor *a.k.a.* Mountbatten/Battenburg of the Saxe-Coburg-Wettin Dynasty) and the Ideal Palace. The palace has been construed by Diego y Santiago as referring to the structure built by a civil servant, one Fernand Cheval (Fr. *horse*), whose surname is cognate with *chevalier* (Fr. horseman/knight). Thus, we have represented the second estate of feudal society, the nobility. The peasantry are represented in the line */shaking Shakers and quaking Quakers/* (note that both these dissenting religious groups have a predominately rural

5 Riche's landholdings in Normandy, from which he derived no income but held title only, were never mentioned to his most intimate friends and did not come to light until after his death.

6 Quintal argues Riche had no social conscience, because these are "dead issues and safe." Cole is less ascerbic, but agrees in point.

base and pronounced communistic tendencies). Equivocation, however, is expressed in the first epicycle (E¹), wherein one encounters popular Irish (Catholic) nationalism and a veiled reference to the Lady Augusta Gregory with her estate at Coole Park (Appendix A, lines 201-205).

This imagery is extended in the third pericycle (E³) to include Pope Innocent III who, as the crusading Vicar of Christ, represents feudal society's first estate and, incidentally, also the Kingdom of Heaven. Our first audience with the universal *primus inter pares* is before the first epicycle: *And the Pope shopping at a downtown / Hong Kong department stor[e]*. This image conjures globalization masked as regionalism -- with ethnic identity, an optional extra, as just another package marketed to an affluent West.

Why does a centuries-old Western institution open and close Riche's fragment? Does this *non-dit* imply stasis or the flattening of temporality? Does it augur the redemption of human society, or at least its incremental improvement ("Sure, we still have the Pope, but at least we can go to the mall")? Some critics (Nelson, in particular) point to the coming millennium⁷ or to the Age of Aquarius and claim that Riche was optimistic of the future; but such "chiasm" ignores Riche's acute awareness that neither Innocent III nor any secular power has ushered in the "peaceable kingdom." More likely, Riche's image references the madness of this "rational" 20th Century: *An ocean fills the universe / No island of sanity / But a mountain in the midst / Of the meltdown of midcentury*. The sense of this passage is clarified by Heine-Geldern: from Mount Zion to Mount Meru, mountains are symbolic of governmental structure.⁸ Although it has been argued that "meltdown" refers to nuclear technology (and therefore to the United States), it was

7 Baudrillard writes "the century eludes its own end," and that metaphorically speaking "we will never attain to the symbolic end of things, the symbolic culmination of Year 2000." See "Reversion of History," in *L'Illusion de la fin: ou la greve des evenements* (Paris: Galilee, 1992).

8 Robert Heine-Geldern, "Conceptions of State and Kingship in Southeast Asia." Ithaca: Cornell Data Paper No. 18 (April 1958). This paper discusses also the concepts of "Min-luang" (i.e., messiah or Immanent King) and absolute monarchy.

Nazi scientists who took the early lead in this research. Further, the epicycle's context is feudal stratification, of masters and servants, of corvee labor which, Hallet argues, echoes the Nazi labor camps. Riche's ennui suggests the Lyotardian sensibility that the entire Enlightenment project has burned out in the ashes of Auschwitz. The predominate color of the epicycle is gray, which for Nelson signifies the aftermath⁹ -- our present drab, standardized social reality ("Did someone say 'McDonald's'") that celebrates diversity by wearing variously emblazoned tee shirts sewn by illegal workers held captive in California sweatshops.

IV.

Professor Hallet argues that, although Riche had doubts about the inexorable historical movement toward a just and classless society, his writings are nevertheless critical of the capitalist *status quo*. Pointing to the line */And so the Hong Kong market is raided by IMF archers/* (Appendix A, line 711), Hallet maintains the passage¹⁰ clearly alludes to Western financial investors such as George Soros, whose speculative attacks in 1992 forced the British pound sterling out of the European Monetary System, and who has since moved his operations to Asia.¹¹ For Hallet, previous Western interests such as the Dutch or English East India Companies enforced unequal treaties by having armies at their backs; in contrast, modern bankers and financiers exploit differences in the exchange rates. All the same, argues Hallet, "late capitalism marks the final colonization of the last enclaves of resistance to

9 By "aftermath," Nelson refers the present to a past inclusive of French revolution millennial hopes, the Soviet and Chinese implementations of the Marxist utopia, and the "thousand-year" Third Reich -- all "attempts to improve society (and humanity) which degenerated into forms of the Absolute State." [GAJ]

10 Bourbongois's critique is anachronistic. The passage to which he refers was written no later than 1986, and it is being construed in accordance with events which occurred ten years later. [GAJ]

11 Ironically, according to Soros, "The main enemy of the open (democratic) society, I believe, is no longer the communist but the capitalistic threat."

commodification: the Third World, the Unconscious, and the Aesthetic."¹² But is this interpretation supported by Riche's equivocal text?

Consider the "class struggle" at Beauceaux's place of employment, the public library -- "a suppository" of institutional values, as Adler has it.¹³ Nothing happens. Beauceaux neither organizes his colleagues against the institution's inequities, nor directly confronts his antagonist(s). He merely sulks, privately. True, Beauceaux's humiliation segues into Riche's inversion of institutionalized literary values; *e.g.*, allusions to Shakespeare bleed into Dr. Seuss. But this is dreamily countered by references to societies such as the Freemasons and Rosicrucians, or by scattered, amorphous allusions to the Rosenberg trial and to Freedonia in the Marx Brothers' *Duck Soup*. How may one construe this reference to "Marx"? In terms of social consciousness and responsibility, we have come to the crux of the difficulty at the center of Riche's text. His "social critique" is countered by a decentered *dadaism*, by the implication of an indeterminacy which is ultimately nihilistic. Riche's ambiguities lead to *aporia*, an indecisive impasse, and therefore work to defeat social engagement.

V.

To what "use" might Riche's text be put? His equivocality precludes any clear call to social action. He offers no program -- not even so much as a theory -- nothing, to fill the void. Is the void to be the be-all and the end-all? In Beauceaux's exasperation, expressed in the single word *merde*, is Riche not throwing up his hands? *Merde* is the first word uttered by Alfred Jarry's

12 Here, Bourbongois reiterates Hallet who cites Sean Homer's polemical essay, "Fredric Jameson and the Limits of Postmodern Theory." [GAJ]

13 See "Slouching Toward Alexandria" (1992). Alan Adler is the IWW organizer and pamphleteer charged with sabotaging the U.S. Department of Energy's Western Power Division.

King Ubu. Does Riche intend we should look there? And what does Jarry offer to help us understand the material conditions of our life-world? Jarry's insouciance tenders *dissuasion* (that which causes something *not* to happen, and which "oblivate[s] all certainties of facts and testimonies")¹⁴ through "pataphysics," a science of imaginary solutions (*i.e.*, inversions of physical laws) which posit the rise of the "void" toward the "periphery." Are we to solve social ills with pataphysics? What would Riche have us do? It is one thing to entertain dreams of social justice, and quite another to bring them into actuality. A necessary condition is the view that such an actuality is indeed attainable -- and to recognize that if one is not part of the solution, then one is part of the problem. Again: of what use is Riche's text? He offers only criticism of "failed" attempts to improve society; he offers no other help. His *Great Wave* leaves us high and dry.

14 Baudrillard, *L'Illusion*.

A Deconstructionist Perspective:

Shamus O'Sia

"Et tout le bataclan du tralala, etc."

This, then, will not have been a definitive edition, for it is impossible to define that about which it is possible to show, through a systematic misreading of what the novelist L'Gardinier Riche described as an example of Eco's "open text," how certain features of *Hokusai's Great Wave* extend, potentially indefinitely, the extant work's contextual nexus (this time, by *extant work* and by *contextual nexus*, to signify not only the variant versions of *Hokusai*, but also those opposed yet irrevocably proliferating theoretical aspects which subsume, and thereby delimit under proto-orthodox constraints, the situated privileging of any necessarily intertextual logocentric discourse, however ideationally circumscribed by or incumbent/predicated/contingent upon, an interpretative/evaluative "structure" of that very same taxonomical, profoundly consensual, yet irrevocably disseminative theoretical [hence always already parergonal] non-deexergessence). Thus the Appendices A, B, C of this edition, together with the *Contemporary Critical Approaches*, and the webs of *traces* of allusions (and *their* reiterable traces) taken all together, "constitute" what is meant by "context"; and these, in turn *in toto*, "constitute" this definitive edition which will always already still *not* have been a definitive edition due to the exclusion and/or excision of that which is emended, but which must also nevertheless be accounted as text-as-illisible-trace, with implied repercussions for concepts of, and attitudes toward, a "classic literature"; for it parallels not only the current status of this annotated *Hokusai* as a received text (now lauded as a "post-postmodern classic"), but it also parallels other "canonical works." Such allusion, quotation, annotation, and their lisible traces,

make *Hokusai* imply the entirety of Western discourse, which is to conjure what S.I. Hayakawa has termed the "Great Books Delusion."¹

The Great Books of the Western World were promulgated by a joint venture between the University of Chicago and the *Encyclopaedia Britannica*, with the express purpose of making generally available the canonical books of Western Civilization, stretching from Homer to Freud. The program was spearheaded by R.M. Hutchins and Mortimer Adler, and it counted among its proselytes the critic Clifton Fadiman, who was a member of the *Britannica's* editorial board, and who functioned as author of *The Lifetime Reading Plan*, a guide (dedicated to Adler) to "over 100" classics of Western literature.

The impulse which informed the *Great Books* program -- that the common man should become conversant with original texts *in their fullness* -- is precisely the opposite impulse behind such a venture as the popular *Reader's Digest Condensed Books*, which make both "pulp fiction" and "classic literature" available, and to which scholars tend to condescend. Imagine taking one of the *Great Books*, say Miguel de Cervantes Saavedra's *Don Quixote*, and abridging it into *The Condensed Quixote* -- an anathema to academicians. Be that as it may, *Britannica* board member Fadiman writes:

[The reader is advised to] do some skipping. Whenever (or almost whenever) you come to a goatherd or a shepherdess, some drivel lies ahead. Skip all the interpolated pastoral yarns that pleased Cervantes's audience but bore us stiff. Skip every bit of verse you meet; Cervantes is one of the world's worst poets. [...]
These warnings are needed because, like *Paradise Lost* and *The Divine Comedy*,

1 See *Symbol, Status & Personality* (1961).

Don Quixote is one of those books more revered than read, more lauded than enjoyed.

[...Thus,] I leave you to the golden book that Macauley thought "the best novel in the world, beyond comparison" (137-8).

Not only does Fadiman describe Cervantes's masterpiece as a great book and as "drivel," he then turns his attention to *War and Peace*: "As with *Don Quixote* [...], some sort of case may be made for an abridged version" (147).

This is precisely the case advanced by Quintal (1990) in respect of the "original" text of *Hokusai* which appeared as *Feast of the Epicleti* in a respected literary journal, *The Outre Other* (1986). Simply for reasons of length, the truncated *Feast* (reissued as *A Book of Common Obsession*) is to be preferred; and Quintal has further suggested that the present version of *Hokusai* be turned over to Reader's Digest for still further reduction.

Now because the evaluation of classic literature *as* classic literature turns on the notion of a text being a masterpiece, with its connotation of perfection, the suggestion that such a masterpiece may be improved by excision and/or reduction of its scope is cause for pause. The irony, as it concerns *The Great Books*, lies in the *raison d'être* for the series itself: namely, that the masterpieces comprising the series ought to be preserved. Fadiman seems to suggest a tendency opposed to the intention of the project for which he served, though he did suggest that any abridgement of *War and Peace* (and by extension, of any classic) ought not to be "bowdlerized." Quintal's contention, of course, is that *Hokusai* has been improved rather than bowdlerized by the many excisions which have resulted in our received text.

To put the question directly: What is the ground for determining whether a text has been improved or bowdlerized where it has been excised? Why is a skillful abridgement of *War and Peace* to be welcomed and a condensed version of *Don Quixote* to be scorned? This leads to

further questions: At what point has a work become bowdlerized?² And if the reason for truncation turns upon "yarns that pleased Cervantes's audience but bore us stiff," why should *plassir* (or *joissance* for that matter) be valued over potential boredom when it comes to questions of literary/textual "merit"? Upon what objective criteria does Quintal "value" what many consider to be a "devaluation" of *Feast of the Epicleti*?

II.

One important consequence of *Hokusai's* reduction from *Feast of the Epicleti* is the excision of whole passages which overturn the hierarchies of logocentric discourse. A glance at *Feast* (Appendix A) is sufficient to demonstrate the constrained (because contracted) quality of this edition's "definitive" main text (Appendix C). A few examples follow, as follows.

Whereas, on the simplest level, *Hokusai's* structure is a *unicycle* (a recurso of three pericycles), *Feast* encompasses a *tricycle* (three recursi of three pericycles), with the first and third in alternating lines of dactylic tetrameter and "limerick pentameter," while the second corresponds closely with the free-verse, W(h)it(ty)manesque unicycle³ of the main text.

Another feature of *Hokusai* is the use of "combines" (portmanteau) to undermine or defeat determinate meaning. In *Feast*, the first recurso's final pericycle unwinds a skein of incremental transformations of portmanteau into a scriptable (though illisible) sentence signifying the absence of signification:

2 For a Neo-New Critic such as E. Idos, this question reads "When is a 'masterpiece' no longer an organic unity?" See *"The Idea of Masterpiece, Rekindled and Reclaimed"* in *Outre Other*, 39.3 (1994).

3 Inexplicably, Quintal terms this the *eunuchcycle*, due to the presence of what he considers to be a pervasive imagery of impotence beginning with Beauceaux's concern that he is ".05 below the national average."

The vapy koobs detavasted the citcir molently (Line 224).⁴

Although no obviously determinate signification may be assigned to this "sign," this is not a fact unique to this sentence but also to *this* sentence (that is, *this very sentence* which, presumably, the reader is here, now, reflexively reading). This example implies what Jacques Derrida terms the "necessity for self-quotation," a consequence of an infinitely regressive iterability readily demonstrated when we return to the contextual nexus of *Feast/Hokusai*, assuming we have ever really left it or its dissemination.

III.

*Dissemination*⁵ is ("In order that my fragmentary discourse may remain somewhat intelligible, concrete, coherent, I shall refer to..." [*Living On*, pp. 79, 104]) three texts⁶ which are four,⁷ lest we should be "tempted to view the number 'three' as a guarantee of liberation from [...] logocentrism" (*D.* xxxii) -- for "we would have to assert right now that one of the theses⁸ -- there is more than one [here] -- inscribed within dissemination is precisely the impossibility of

4 Based upon an assumption of error by the linotype operator, Quintal has deciphered this line to read "The vapid books devastated the critic..." with no adequate translation for "molently". However, as linotype is done in reverse, the presumption of error leads also to this alternative reading: "The critic devastated the vapid books..." [DyS]

5 Hereinafter *D.*, which may signify Derrida's *Dissemination* (Chicago: U of Chicago P, 1982).

6 The *tricycle*, for example, as being in receipt of recit. (Cf. n. 7, immediately following.)

7 Perhaps not as "the 'totality' of a recit that is never gathered together" (*L.*, 166; see n. 6, above, which refers to itself).

8 Thus, a *prothesis* ("toute thèse est une prothèse" -- *Glas*, reiterated below; *i.e.*, it will have been always already the "quotation of a quotation" [*L.*, 96, 161]; see also, n. 11, *infra*).

reducing a text as such" (*D.* 7; this last assertion is displaced from context) -- "and this complication involves a certain 'sur' [...] or what I⁹ have called elsewhere [...] a certain 'overcasting' [*surjet*]" (*Living On* 88;¹⁰ which is not,¹¹ as it references *bord* and "*shore* (which is, where? [here],¹² *overcast* -- in the sense that we have lost sight of demarcation; 82)"), and so forth, "[i]n a dissemination as glorious as it is fleeting" (*L.* 90).

If it is permissible to mention a "reason for being," with its questionable implication of a definable authorial intention, *this dissemination* is Riche's *raison d'être*.

9 This (*i.e.*, *that** [above]) "I" is not I, of course. Nor am I *I* (for *I* would not be "I" were I not "I", ago) -- or, the *more* (which goes without saying): "other words (law of non-association?) to that effect"; in other words, *moor*.*
 Thus, "[to] escape signature by any "I" or ego. But in the same way [...], I maintain [this] is unreadable" (*L.*, 116; see also n. 10, *infra*). But, "the unreadable is not the opposite of the readable" (*L.*, 116).

*N.B. "Besides, it [*metaphor*] does not say outright that 'this' is 'that'" (*White Mythology* 239; citing Aristotle, *Rhetoric III*, 10, 1410b 10-19; emphasis supplied).

N.B. Not *the Moor*, but the *moor* - both placeless and over-placed; thus, *atopic* and *hypertopic* (*L.*, 105) - "[a]nd, among other things [*i.e.*, what is more], *vice versa*" (*L.*, 107).*

***N.B. Such *invagination* is possible from the first *trace* on (*L.* 97; cull Culler 198).

10 Hereinafter, *L.*; and *Borderlines* will have been *B.*; while *WM* /is/ "*White Mythology*."

11 That is, displaced from context.

12 *I.E.*, "this *very* place, the very *same* place, being the place, the locus, of interruption, is also the place where double invagination gathers together what it interrupts in the strange *sameness* of this place" (*L.*, 166; emphasis in original).*

*N.B. Original? What a strange claim. See the parenthetical explanations in Barbara Johnson's "*Translator's Introduction*" in *D.*, xiv, xv). [DyS]

A New Historicist Perspective:

Paradia Syntagmalova

Textual critics are commonly charged -- not always unfairly and often from among their own ranks -- with disregarding research done in other fields. Narrowly focusing on manuscripts such as *Hokusai's Great Wave*, they often neglect the *realia* of institutional and social histories that can elucidate problematic texts. Further, they exhibit a tendency toward restricting exegetical projects to those methodologies certified by theoretical constraints, thereby dismissing important foundational issues such as what is meant by reference to the "corruption" of a text that is asserted to be the "original" (Ehrman 1993).

Possible implications of such a methodological limitation may be demonstrated by an examination of line 710(b) from the "original" text, *Feast of the Epicleti*, which is found at Appendix A of this present edition:

pensez-y bien... in a second-best bed

This language appears in modified form before the first pericycle (E¹) of *A Book of Common Obsession* (Appendix B). It is taken from Shakespeare's famous will in which he bequeaths this item of furniture to his wife, Anne. In both A and B texts, the "second-best bed" appears within a context of ideal forms which refers Shakespeare's allusion to Plato's *Phaedrus*.¹ Of course, this tidbit of common knowledge is more immediately apparent in *Feast* than in *Obsession*. Less immediately apparent is its implication, which foregrounds the question of referentiality *vis-à-vis* synchronic and diachronic indicators.

¹ In *Phaedrus*, Socrates distinguishes the ideal bed, the bed made by the carpenter, and the bed rendered by a painter, in descending order of reality. The carpenter's bed, then, is "second-best."

How would Shakespeare have come to know this passage in Plato? The *Phaedrus* was first translated into English by Sir Tunbridge Wells, in 1703. Would not Shakespeare have had to learn Greek (or, for that matter, anything at all) *before his death* in 1616?

It is well-known that The Bard of Avon signed his own name six different ways in his will -- yet there is no record of his having actually attended grammar school in Stratford.² Certainly, it has been realized that no man could have written 'Shakespeare's' plays without having been up to Oxford and well-educated as a lawyer, humanist, linguist, philosopher, musician, scientist -- in short, turned out as a scholar of the highest calibre, who became experienced, too, in the ways of court and international politics. In addition, this man was profoundly steeped in the Bardic Mysteries and the ancient Wisdom Religions. It has been observed "only one man of ['Shakespeare's'] times was capable of being such an author."³ This realization lead to the founding, in 1885, of the Francis Bacon Society.

If we assume that Shakespeare's plays were written by Francis Bacon, the *second-best bed* takes on a further significance. Bacon was born subsequent to the secret marriage of Robert Dudley and Elizabeth I, the storied Virgin Queen.⁴ For reasons of state, Francis was denied his royal inheritance and fostered by the Queen's Lord Keeper and his wife, Sir Nicholas and Lady Anne Bacon. Though by all accounts the Bacon home was warm and loving, in a very real sense young Francis would have been relegated to sleeping there in a "second-best bed." For Francis, an additional, more psychological association may exist between his adoptive mother, Anne, and Shakespeare's wife of the same name.

2 The school produced a number of students who could not properly sign their names.

3 T.D. Bokenham, *A Brief History of the Bacon-Shakespeare Controversy* (1982); a book featuring "some cipher evidence."

4 For the true meaning of *virginity* in the English Renaissance and an exposition of the Triple Goddess Archetype as advanced by the 'Areopagus' of poets, see Peter Dawkins and Thomas Bokenham, *The Virgin Ideal* (1982).

The psychological association lies in the possibility that, after his affair with Marguerite de Valois, Bacon took up with Anne Hathaway, making further elaboration unnecessary here. Bacon, the genius who launched "the instauration of the whole wide world," is renowned for his prescience -- and his death in 1626 acts as no bar to his having written a legal document read some ten years earlier (unless the document *was* composed by the Bumpkin of Avon who makes reference to a sexual anxiety which stems from his playing second banana to Bacon).⁵

Bacon was a Rosicrucian⁶ and fond of cipher.⁷ It is, then, no accident that the original manuscripts of *Feast/Obsession/Hokusai* were written in cipher (see Foreword, by G. A. James). Since several volumes published by the Francis Bacon Research Trust were found in Riche's London flat, the immediate consequence has been that exegetes easily locate what they consider to be pervasive allusions to Freemasonic and Rosicrucian beliefs in Riche's texts. This assertion is supported by the *intra*-textual associations of line 710 (a) of the "original" text, Appendix A, to which we again turn our attention.

The simple phrase *Pensez-y bien*, it has been argued, corresponds not only with Bacon's notion of the universe being predominately Mind, but it is also a *trace* (mind you) of *pince-nez*, the style of spectacles worn by Erik Satie⁸ (the composer of "*En habit de cheval*," conjoined in

5 Anne Hathaway is silent on this point. See *The Cottage Daybooks of Anne Hathaway* (Buenos Aires: Ark Press, 1975).

6 An exceedingly complicated allusion turns upon Bacon having been born to the Virgin (Queen Elizabeth I) coupled with his being "the rose cross" (*i.e.*, a messiah). The Christian Rose Cross Knight is held by Dawkins to be the shepherd knight of Arcadian imagery, the gentle holy man introduced into English literature in the first book of Spenser's *The Faery Queen* (F.B.R.T. Journal I.4, p. 130).

7 The core of the Baconian-Rosicrucian Society was founded by 1593, and marked by a comet which appeared in July and August. The founding was further announced, on St. George's Day, by the publication of *Venus and Adonis*, the title page of which is held to be the first printed instance of the use of the symbolic name 'William Shakespeare.' See Frank Woodward, *Francis Bacon's Cipher Signatures* (London: Grafton, 1923); and, Dr. Anna Kingsford and Edward Maitland, trans., *The Virgin World of Hermes Trismegistus* (Minneapolis: Wizard's Bookshelf, 1977).

8 Cole and Nelson, "*Mutinous Music And A Bligh(t) to the Aye: Chat Noir O' Nine Tails*" (1991). The critical backlash and aspersions cast upon Riche were similarly directed against Erik Satie (*e.g.*, R.D. Chenneviere, "Is Satie's Music Satirical or Merely Silly?" in *Current Opinion* 68:198-9, Feb. 1920).

the monocycle⁹ to a "mason's" work, the *Palais Ideal* of Fernand Cheval, "Le Facteur") who, as it happens, was a Rosicrucian and follower of Sar Peladin.¹⁰ Explicitly, pervasiveness of mind is the great wave of *Hokusai's Great Wave*, as evidenced in the third *epiphany* ("epicleti" or pericycle E³):

An ocean fills the universe
No island of sanity
But a mountain in the midst

This same passage's context extends, in the text of *Obsession* (Appendix B), to Allmacht des Gedankens and *numeri ficti* ($n+1$) -- again, overt allusions to abstraction, numerology and cipher -- Bacon's tools in advancing The Great Instauration. And it is cipher which, for many critics, carries Riche's known scepticism of Shakespeare's authorship to doubts about Bacon himself.

In an *errata* sheet appended to the Francis Bacon Research Trust Journal I.4 (1985), it is noted that cipher is the key for connecting Bacon to Edmund Spenser. In 1591, Bacon published his *Complaints*, and signed the document "Ed.Sp." -- described in the Journal as follows:

...an unusual and pointed abbreviation which renders, in simple English Cabbala used by Francis Bacon, '9, 33' (*i.e.*, E.D.S.P. = 5.4, 18.15 = 9, 33), which is the cipher for 'I, Bacon' (*i.e.*, I = 9; BACON = 33), whereas the fuller signature 'Ed. Spenser' renders, in the same Simple English Cabbala, '100' (*i.e.*, E.D.S.P.E.N.S.E.R. = 5.4.18.15.5.13.18.5.17 = 100), which is the cipher for 'FRANCIS BACON' (*i.e.*, FRANCIS BACON = 67 + 33 = 100).¹¹

9 See footnote 11 and endnote B, main text.

10 See Pierre Templier, *Erik Satie* (Paris: Editions Rieder); and, Rollo H. Myers, *Erik Satie* (New York: Dover, 1968).

11 F.B.R.T. Journal I.4, *Errata*, page 286, note 158.*

*N.B. It appears the errata sheet is in error. Not only does Bacon's cipher total 105 rather than 100, but the numerical equivalents of Spenser's simple cipher spell out 'ROEMREQ.' [GAJ]

Not at all – rather the equivalents spell out R-O-D-M-R-D-Q [DyS]

Thus, we have it that Francis Bacon = 100 and Edmund Spenser = 100, and for this reason they are one and the same author. It follows, then, that Spenser is Shakespeare -- a view that Professor Hallet ascribes to Riche. The difficulty here is that Riche was a known advocate of Edward de Vere and the Oxford Theory, unless we are to advance the notion that Shakespeare, Bacon, Spenser, and Vere were all pen names of a single *auteur*. If so, then perhaps the phone company did kill John F. Kennedy.

A further signification turns upon Bacon's being the rose-cross/messiah (born in a "manger," another "second-best bed"). Bacon's mother, the Virgin Queen (soon to be, thanks to the exploits of Sir Francis Drake, "Queen of the Seas") compares favorably with the Virgin Mary (Mariam, cognate with *mar* "sea") who signifies the universe-filling ocean (Tiamat) which is Mind ($n+1$). Hence, after */An ocean fills the universe/*, we read:

Gaudete, gaudete
Christus est natus
Ex Maria, Virginæ
Gaudete

The Messiah is born of the ocean, Universal Mind, which fills the universe: Allmacht des Gedankens, the Great Sea into which enemies of Hong Kong Tongs are cast (see n.130, main text). These images are congealed in Riche's sweeping metanarrative(s), wherein we find, finally, assuring allusions to the ideal form of attendant angels:

He saw his reflection in the monitor's screen...
butterfly... mariposa...
And so the Hong Kong market is guarded by alate archers¹²

"Alate" is, of course, excised from both *Obsession* and from *Hokusai*, and "Mongol" has been inserted in its stead. These texts were abridged in the aftermath of the adverse criticisms

¹² See Appendix A, lines 2067-2069. 2068-9

which attended Riche's publication, in *Rolling Stone Magazine*, of "*The Holy Roman Empire's Third Reich*" (discussed in the Afterword). Under pressure from various religious organizations, which regarded *Feast of the Epicleti* to be as objectionable as Rushdie's *Satanic Verses*, a number of passages were excised and lineations were changed, all having considerable impact upon later readings of Riche's texts. Tellingly, in his letter of 6 January 1987,¹³ a despondent Riche writes to his publisher, H. C. Errman, and admits "the ineluctability of contingency" which has caused him to consider further changes in "the manuscript." Riche's arch-supporter Professor Hallet has suggested that this is the circumstance which leads to the unfortunate events of that approaching autumn.

What conclusions may we draw from the foregoing totality of facts? Surely, we may not conclusively maintain that L'Gardinier Riche was a Freemason or a Rosicrucian, or that he subscribed to the theory that Shakespeare was Bacon was Spenser was Vere. Nor may we lend support to the widely accepted reading that "*second-best bed*" alludes to a passage in Plato's *Phaedrus*. We may argue, however, that Riche's texts, *A Book of Common Obsession* and the further-emended *Hokusai's Great Wave*, exhibit certain features or tendencies; and, we may argue that there is evidence for these texts having been "corrupted," under pressure of institutional interest, from the "original" *Feast of the Epicleti*. This is shown only partially by comparative examination of the texts in strict chronology. To understand, then, the nature of the "corruption" of Riche's text, it is necessary to consider both the forces weighing upon Riche at the moment of publication of *Feast of the Epicleti*, and the historical allusions (embedded within this "original" text) which occasioned the excisions and changes of lineation found in subsequent "corrupted" versions.

It follows then, that an understanding of Riche's texts (indeed of any text) is predicated upon a consideration of institutional and social histories extrinsic to the narrow concerns of theoretical methodologies which are limited to a purely intrinsic textuality.

¹³ The sixth day of January is, of course, the Feast of the Epiphany.

APPENDIX A

A writer with bi-polar disorder³⁶⁰ writing a book about

A writer writing a book

³⁶⁰ Marginal note: *nonpolar* (nine?)

APPENDIX B

Appendix B
"Book of Common Obsession"
Text of 1990 Edition

The protagonist is sleeping. The protagonist is dreaming. This much is known. And in that semi-conscious state between dreaming and waking, his shoulder is felt to be sore. But, how to get from his thoughts... His? No -- her... How to turn her over.

Monsieur Le Beauceaux approached the cool white fountain with trepidation. Carefully, he opened the front of his neatly creased trousers. Glancing from side to side, he checked for reflections in the mirror. It seemed safe enough. If the door should swing open, he would not be visible to passersby.

How to turn her over...

He stood in closely, intently, the porcelain wings snugly flanking him. He tried to relax. But especially here, alone in the solitude of the men's room, standing in the cool light from the clearstory, he was inconsolably aware that he was .05 below the national average. What would they infer?

You must relax, he told himself. Stature, he mused, has more than one meaning. Think of the great Bonaparte. Of Picasso. Think what each accomplished. They both knew women. Many women, and beautiful.

but... to turn her over... turn. But...

to turn her... over

If not stature, then what else distinguished them from him? He, Beauceaux, could leave a legacy, too. His duties at the library were behind him now. No more dusty, dog-eared DS 800 volumes -- nor any others, for that matter. Let Dewey's decimals be damned. He was writing now, in his own good time. *His* book would not grow musty, and it would certainly not be a PN 94.D number. Nor would it be susceptible of easy cataloging and easier dismissal. It would be remembered, even celebrated. It would be... mightier than... yes, The Swift Charger.

Surely by means of it, he would outdistance swift Time. Death would have no jest at his expense. He would have the last laugh.

turn her over...

It wasn't too late, at fifty-five. Well, maybe too late to be a prodigy. But Brahams did not write his first symphony until forty. Van and Ada Veen's book was the product of seventy years' gestation. And Sarah had a child at ninety. Or was that Abraham through Sarah?

...turn her... but over... how to

He shook himself meditatively, three times, and tucked himself into his briefs. No more stacks for me, he thought. No more inking pads. No more patrons mispronouncing my name: "Mr. Bozo, could you this, could you that..."; "Could I have a word, please, Mr. Booze?" No more "colleagues" with their condescension. "Oh, surely it's all relative, Mr. Boas." "Surely you don't mean to say, do you Mr. Beaucoup, that you have yet to read "The Golden Bough"?" That high-pitched, whining, nagging, inappeaseable...

...turn her over...

Enough. Enough thought wasted. Sapere Aude! Good-bye to all that. To work, he admonished himself. To work. Ho, to horse!

He took a taxi cab home. He put his umbrella in the stand. He sat at his desk, and stared at the white "paper" on his monitor. Yes, he thought, to work, to work, to work, to write, to....

....to sleep, perchance to happenstance, too. For all our yesterdays have but... are but walking... waking... shaking Shakers quaking Quakers. Quack, quack, quack. *Primus inter pares*... shopping in a May-Day & F department story teller. And a whale about to swallow him.¹ Why don't ya tell 'er, Teller. Ba-boom and that, ladies and gentlemen, is fusion. Thank you, Mr. Ed. The horse's mouth. The two and only. Di-fusion. *En habit de cheval*,² un francais m'a parle anglais pr'es at the Ideal Palace.

Di-gressed. Di-fussed. To git thar the fustust with the mostust men. Aux troupes barbares d'entrer dans ce pays. So now the Hong Kong market is guarded by Mongol archers.

El franc'es hablaba ingl'es en el palacio... Un Italiano parlava francese con uno cavallo in palazzo... Clever Hans, and huns.

Ein franzosischer... ich gut kenne... immer an seinem... immer an seinem... huber uber super duper die platonische Liebe Leibniz... *perennialis*...

in sane... m... an strasse... gut...

but the street road leads past on left and past on right... then the past (here, an instress of inscape) a landscape a field a strawberry patch a rose garden... and the unpainted stucco garage, cracking. But inside the house is cool. Outside, a ton of sun. En the rose. Sun thorn.³ Sun

child. Inside, cool. Inside the house on the opposite side of the road. *Tanta est fallacia feci.* The accursed house. Brubaker's *brudermorde* de B? (See her best bet *der bestrafte*.) Absitively posolutely. Why did not Gertrude Stein help Hamlet?

Never mind.

My kingdom for a house. Never went in so I'll go in e'now. Roll in somehow flow gently sweet Afton... sane Seine, same... sweet Afton sweet Shannon, Tweed-le-dee⁴... sweet Sharon, Stone of Scone... Rosetta... ite

Uh, Moab... stone of folly.

Some epiphany this is, he thought.

Okay. Maybe Moby. No... omit the whale.

What is it, anyway? A fish. A sign... Of Jonah. The only one given.

Well, yes... but. Yes, but... How to turn him over...

The protagonist is sleeping. The protagonist is dreaming. We know this much, of course. And, in that semi-conscious state between dreaming and waking, his shoulder is felt to be sore. But how do we get from his thoughts and associations to his shoulder?

Him? Her. Yes, *her*. MAKE UP YOUR MIND. So, how to turn *her* over?

Pensez-y bien... in a second-best bed. Which is not an ideal form, of course.

He glanced at his notes. He picked up a pencil and put it down, useless, before the monitor. He glanced again at his notes:

the minute details of every thought or association
of a par-second, as the dreamer dreams a dream
turning from left side to right side while sleeping

Musing, he picked up his pencil and wrote:

A linguist named Mary Posa
or possibly Polly Glottaal-Schtop

I like that, he thought.

Monsieur Le B pushed back in his chair. It was, perhaps, too Joycean. And with his annotations, it would be too Ecoean. Perchance, Cageian.⁵ But then, to Helliot. A synthesis

would be something. Could be something. Nouveau, ma belle plurabelle. Tout le monde, he told himself, has influences. He would have his own -- his "*Fetes*"-- his Sunday in the Park, whatever... "but not by you, George. But not by you!"

No, not by George, but by moi.

I, Beauceaux.

Yo, Picasso.

It was drizzling now. At first he stared, transfixed, out the window. He squinted and began to focus, to follow the path of a solitary droplet sliding down the pane to the sash.

Splash.

To the sea, he thought. A metonym... or rather, a metaphor. A drop in the ocean.⁶ Altogether nothing. Insignificant.

Unless there be a will to power. Ahem. A hymn. Hell, an anthem.

But what should be the form? The form would be... most important; especially should the form be his own form. There must be no criticism of Form. Das problem der form in der diskurse. But, if form follows function, then what was his function?

Oh, so many questions.

Non c'est rien.

He was, he thought, Appollonian by *nurture*, but by nature surely Dionysian. Yet the form, the containment for the entertainment, must be all. Type is no moment. It governs content and marks function, only. Why? Ideal forms. These existed before content was, at all. Before the second-best bed. Before *before*. Even before the Logos.⁷

Wow.

Take a single day, as in *Ulysses*. Begin again, as in *Finnegan*: the four ages and Vico's great cycle. There's the key and clue, the glue and guide for our purpose. That done, now he, Le Beauceaux, would *manage* magisterially a little *homage* variacionEco-nium.

He began to write:

Never went in so I'll go in e'now. Roll in somehow flow gently across the Jordan sweet stream of cream de la creme de menthe-olatium cough drops.

This is going nowhere, he told himself in utter disgust. Perhaps I have not a novel in me, after all. Nor even a short story, at that. What to do.

It might be easier just to write the world's longest palindrome:⁸ Otto saw Ubu was Otto. (Ney, two more words to go.) Ney, I did live on ere no evil did I yen. Marshall Ney?

No side o'men did Nemo Edison. Awful. It should make sense. Why? Able was I ere I saw Elba. That's why.

The supreme confidence which had welled within him -- mere moments ago -- was now all but inert, infinitessimally small, crapped out. A *Guinness Book* record for the world's longest palindrome remained beyond his grasp. And it seemed pointless to drive into some national gallery, nailed to a Volkswagen. Everything's been done. Still, he assured himself, this *is* the human condition -- no more, no less. One must persevere. Keep a stiff upper, etc.

He began yet again:

Never went in so I'll go in e'now. I am *Paddle to the Sea*. Sha-ka-dee-owee.

What did it mean? "I am Paddle to the Sea"? It was carved into his memory, but Monsieur Le B could not place it. He felt he could only write it, and make Mary Posa intuit:

Inuit? Eskimo -- from the Latin: Skimoeay. Ativenay eoplespay foay Laskaaay.

Give it me strait: bering fish in the silver sea

herring fish in a lather of pee, was Winkin and Blinkin and Nod.

See, you have wet the bed, and we'll rub your nod in it, 'cause a wink's as good as a blink to a blind horse

Where did that come from, thought Beauceaux. Oh, the strangeness and the wonder of automatic writing... The freedom of association... The.

He pressed on:

Merde. Nostalgie pour la boue. That's another fine mess you've got us into Stan fish two fish red fish⁹ fetish makes it well fish. A very fine kettle of fish, it is.

Oh, God, that's good. Monsieur Le Beauceaux was well-pleased. He would write his book, and all the associations would be there -- everything he had read, or seen, or felt, or thought. Oh -- all those years, reading and thinking, thinking and reading: breakfast times, lunch times, coffee break times. The life of a monk, really, when one stopped to reflect. It would not be for naught. This time, something would come of it. This time, he would triumph.

He had found his voice and would soon rejoice, for his renown would be profound. No mimesis, no masters. No monkey see, monkey do. For a monkey might be proved to pound out a sonnet, but his *parvum opus* would have genius writ upon it. With the form decided, there would be nothing half-baked, piecemeal, inchoate or amphibious.

He felt reinvigorated, restored, reconstituted, resure-ected. The pieces might yet fit. They could fit, seamlessly. They must...

fit.

...but how to turn her over?

She is dreaming, dreaming... and turning, turning...
a pale slant through slats mirrors a streetwalk a line
a lamp-a-lantern
dimly beheld white chapel now eyes again closed
floating and drifting a world away O far Cathay
o'er the wine-dark silver'd sea
la donna dei miei sogni...
Jolie, non?
Oui.
Ma jolie.
E'now, *s'entendre parler*, epiphany!!

ENTER (stage right), *Super-Ego* (a.k.a. Ptolemy V Epiphanes).

Supra-Ego (subito): Today's reading is from *Epiphanies*

El Id (*sotto voce*): 1 *Epiphanies* 1:1

Celebrant:	Te deum laudanum
Response:	Opium desiderium. Castigat ridendo mores
Celebrant:	Adixray Alorummay estuary Upidinigeriveray
Response:	Et meum et tuum et asylum ignorantiae

an ocean fills the universe

no island of sanity but

a mountain in the midst

of the breakdown of the century

Morpheus's Law and no thread of Ariadne

in rerum natura

Ad se ipsum Le silence eternal des ces espaces infinis

m'effraye

In beginning was $(n+1)$

where $1 = \textit{iota}$

phlanges silver sylvan beach a reach a spit of land ladyfingers in the paddle sea shells sea shells
she shore lee sells gray dawn graying Davies grayish Ray Davies locker lochin varnish¹⁰ wish
fish gish Lillian lochrian dorian phrygian lydian aeolian aeo lydian oh lydian oh have you seen
Lydia eau lydia the queen of tattoo R2D2?

O lydi of Sa-pain I explore you rue my heart is lydian laden Hadyn Simpliphony
synchroniphony simpli-city simplet your affairs be licity instead of a godsend *qds*m godchild
Jeru boplicity round 'bout how-'bout out in the duh-duh-duh- do-run-run running river past Adam
and eve-ning I wish to thank my 20,000 colleagues under the Sea No Speak No eve I'll be brief
zen is when but tao is now... Eco-no-mimesis

*eid*os and *ous*ia

lucus a non lucendo

Allmacht des Gedankens (so sind es Gedanken)

l'esprit de finesse

l'idee maitresse

So sind es Gedanken

O Jack, you're a ripping good lad, but Charley is my darling.¹²

Ciao, ragazzi and a puppet in a pulpit

The Sacred and Profane

in excelsior, expectionation

mucous a non lucendo

for one night only...

not even-a-song, the lesser antiphon, but not to compline

Songs of Innocent III (his picsatorial splendor)

peche demodocus¹³ and his orchestra (the boys in the band)

Songs of Experience I and Ex Pedience

empediment of Empedocles Okay, hit it

an'-a-one an'-a-two an'-a...

Tenors (*tutti*): *Priapus inter-faeres* / *Herpes simplex sigillum veri*

or lyrics to that effect

hey: a-one an'-a two an'-a...

gaudete, gaudete

Daudet Alphon-se

ex Mallarme virginiae

gaudete

gray grey ogre cannibal ogress mother of pearl Grey-ogre Gregory Ladyfinger Augusta you've
taken the east from me you've taken the west from me for the heavens be clothed in obscurity
obscurum per obscurius O... heaven my blanket, earth my pillow

round 'bout Jeru, round 'bout Jeru

rouse yourself, rose rose rose yourself

wake up, wake up, wake up

O, Jerusalem

and put on your beautiful garments

(dig this:)

or be rebuff redux by the *corps de dame*

sane seine same again

a sea of olive vinegar makes a fish wish, vish...

(But first, a *logos* from our sponsor? Cut the... lines. Not yet. Not to compline.)

Voice-over: And now this, from 2 *Epiphanies* 2:2

in the rosarium

rose arose rosewater rose lake rose madder rose campion rose carmine rose diamond rose cut
rose is a rose is a rosemary rose apple rose window rose wood Rosa Parks meet Pete Rose

Rose and O'Hanlon

Rose Theatre rose chamber

Melrose Abbey Miss Rose Stanley

O my love is like a red, red rose¹⁴ rose fever

The Rose of Sharon The Rose of Jericho The Yellow Rose of Texas

The Yellow Rose Royce¹⁵

O, Rose of Chiangmai, thou rose among violets

O rose thou art sick as Walter Sickert

in a rose-red city thrice as old as time

By any other name, the name of the rose would be a rose by any other name

in Santa Rosa:

Rosetta Ruszicki *Althea syriaca*

Rozasdomb Rosa's dumb Rose d'Umbria Rosa's dumb Rozasdomb

Rosicrucians rosy cross der Rosenkavalier

The Rose Tattoo

Christ rose from the dead...

like perfume streaming upwards from a heart of white rose

my rose of the world

rosebud...¹⁶ have a green rose... it's a rosebud in June (and a rose chafer)

Rosenkrantz and Guildenstern Are Dead Julius and Ethyl Rosenberg are dead

The Last Rose of Summer rose moon in June

Rosalva, Roseanne and Rosalind

rosarium rosary roseate rosaceous roseola rosette (that's it)

It is the time you have wasted for your rose that makes your rose so important

Rose Period

la vie en rose Rose Selavy

la vie en Rose Selavy, c'est la vie

Who?: And lest we forget, consider 3 Epiphanies 3:3

"Beware the jabberwocky¹⁷ of emanations, my son -- et tout le bataclan du tralala"

St. Ellipses expounded and expired

frare dare he dorme-vous

Desi Derriderata. derridadaisme. demi-derrierre.

hip hip hooray the house a hipped roof hip, you say sore if you say so

redocay tuay ntelligumiay tuay redocay

kick the blanket kick the bucket off off off

off to the side my side beside a walk away

a wind a cool cool curtains flutter

lace a tracery of stitchery a stitch in time saves mine neck

a stitch in my neck... and my head

Xeay ihilonay mnioay uaqay nseay itfay
a sore hip
that you do who it's you who do that voodoo
the pillow puffed deep deep fluffed and arms akimboo
a stitch in my neck and sore hip
STOP.

Cut the Sex and Dream utility lines.
...how to... turn her over.

It might do. Beauceaux was quite beside himself and yet so far from certain. All this in a par-
sec? A par-min? Was it over par? Maybe. Could be. Who knows.

Yo... yo-yo.¹⁸

He crossed his arms and put a forefinger to the middle of his tautly drawn mouth. He
relaxed. He pressed his upper lip to the bottom of his nose.

He saw his reflection in the monitor's screen

He thought: Oh, lookie there. I saw I was I.¹⁹

But he knew something was missing. A *sine qua non* or something. What was his book about?
What was the point?

Had he forgot something? Was it in the text? Or outside?

In the endnotes, perhaps. Not tHere.

What had he read? Was it Foucault? Had Foucault phrased it. Was there a need to
paraphrase it? Beauceaux reformed his thought (his? whose?):

the theoretical and practical degenerescence of coherent opposition.
the practical and theoretical opposition of coherent degenerescence.
the coherent theoretical and practical degenerescence of opposition.
the opposition of coherent theoretical and practical degenerescence.
the degenerescence of coherent theoretical and practical opposition.

He thought: Approximately that. What a headache.

He was weary, and his eyes were bleary, and they could barely... barely...
He began to wink, and to blink, and to sail away West to the Land of Nod.²⁰ East of...
East of... away away a...

... butterfly... mariposa... verkehrung...

and he began to dream that she was a writer writing a book
about a writer writing a book²¹

FIN

(again)²²

Endnotes of M. George Le Beauceaux

1. "It is indeed not an uncommon dream...to be overwhelmed... by something impossibly large; Freud associated such outsized pursuers with parents." Stephen and Robin Larsen,

A Fire In The Mind (New York: Doubleday, 1991); 12.

2. *En Habit De Cheval* ("In Riding Habit"), the charming piano piece by Erik Satie (1886-1925). The composer was asked to what the title referred. He dryly replied: "To the horse, of course. For example, a saddle, a bridle, and a bit."

3. Sunthorn Phu (1786-1855), the revered "people's poet" of Thailand. He was unjustly criticized during the Chakri Dynasty Fourth Reign (Rama IV, King Mongkut, as played by Yul Brenner in *The King And I*). The lady poet, Khun Phum, accused him of writing fictions for unlettered clodpates.

4. A play upon Shannon Tweed (1968 *Playboy* playmate), and "Tweedle-dee" of *Tweedledum & Tweedledee* fame.

5. John Cage, the *enfant terrible* American author and composer of indeterminate means. A charming early piano piece, *Dream*, shows the influence of Erik Satie.

6. There is a charming story about a droplet of water which peregrinates heroically down Mount Fuji to the sea. It feels purposeless, but gathering with other droplets which have separated themselves from the ice-mass, it becomes eventually a great wave sweeping upon the shoreline where stands, happily, the painter Hokusai. He is in the midst of producing his masterpiece "The Great Wave", which crashes and splashes the little droplet upon the watercolour paper. Hokusai, being a master, avails himself of this happenstance. He incorporates the droplet into his masterwork. Thus, the "purposeless" droplet, by being "in the stream", fulfilled its destiny -- namely, being immortalized by Hokusai as the wave's spume. It now lives forever, as the third droplet from the upper left of the picture.

Moral: Follow your bliss.

7. See John 1:1, *et sec.* This charming though slippery passage may be, and has been, translated a number of ways. But then, my way has one thread that runs right through it (*Analects* IV.15).

8. As in Semetic languages, a *palindrome* is read from right to left.

9. The charming and beloved book by "Dr. Seuss" (Theodore Seuss Geisel), *One Fish, Two Fish, Red Fish, Blue Fish*.

10. *Lochinvar*, the charming children's story.

11. *Charlie Is My Darling*, the charming *cinema verite* about the 1966 Rolling Stones tour of Ireland. A rather pedantic interviewer, unseen, is at pains to embarrass Brian Jones about his use of the word "surreal". However, Jones comes through by straightforwardly admitting his ignorance.

12. In so-called Spaghetti Westerns: "Howdi, boys."

13. *peche demodocus* -- a portmanteau referring to De Mode Peche and to the bard Demodocus, who sang at the Phaeacian Court of the loves of the gods and of the charming battles of the Trojan War (*Odyssey* 8.226ff; 521ff).

14. From the poet, Mr. Robert Burns.

15. A little word play upon *The Yellow Rolls Royce*, a charming little film about a luxurious car which changes owners three times. Starring Rex Harrison, at his kingly best.

16. "*rosebud*" -- often mistakenly believed to be the last word spoken in *Citizen Kane*, although it is the last word spoken by Mr. Kane (Orson Welles). But then, my way has one thread that runs right through it (*Analects* IV.15).

17. "*Jabberwocky*" -- the charming nonsense rime by Charles Lutwidge Dogson in *Alice's Adventures In Wonderland*.

18. A favorite yo-yo trick is the *pendulum*.

19. I would not be I were I not *not I*, ago. But then, my way has one thread that runs right through it (*Analects* IV.15).

20. The Land of Nod, east of Eden.

21. In the bedroom farce, *Olivier VIII*, Stan Laurel says to Oliver Hardy: "I was dreaming that I was awake, but then I awoke to find myself asleep."

22. There is a charming story about a droplet of water which peregrinates heroically down Mount Fuji to the sea. It feels purposeless, but gathering with other droplets which have separated themselves from the ice-mass, it becomes eventually a great wave. There is a charming story about a droplet of water which peregrinates heroically down Mount Fuji to the sea. It feels purposeless, but gathering with other droplets which have separated themselves from the ice-mass, it becomes eventually a great wave. There is a charming story about a droplet of water which peregrinates heroically down Mount Fuji to the sea. It feels purposeless, but gathering with other droplets which have separated themselves from the ice-mass, it becomes eventually a great wave. There is a charming story about a droplet of water which peregrinates heroically down Mount Fuji to the sea. It feels purposeless, but gathering with other droplets which have separated themselves from the ice-mass, it becomes eventually a great wave. There is a charming story about a droplet of water which peregrinates heroically down Mount Fuji to the sea. It feels purposeless, but gathering with other droplets which have separated themselves from the ice-mass, it becomes eventually a great wave. There is a charming story about a droplet of water which peregrinates heroically down Mount Fuji to the sea. It feels purposeless, but gathering with other droplets which have separated themselves from the ice-mass, it becomes eventually a great wave. There is a charming story about a droplet of water which peregrinates heroically down Mount Fuji to the sea. It feels purposeless, but gathering with other droplets which have separated themselves from the ice-mass, it becomes eventually a great wave. There is a charming story about a droplet of water which peregrinates heroically down Mount Fuji to the sea. It feels purposeless, but gathering with other droplets which have separated themselves from the ice-mass, it becomes eventually a great wave. There is a charming story about a droplet of water which peregrinates heroically down Mount Fuji to the sea. It feels purposeless, but gathering with other droplets which have separated themselves from the ice-mass, it becomes eventually a great wave. There is a charming story about a droplet of water which peregrinates heroically down Mount Fuji to the sea. It feels purposeless, but gathering with other droplets which have separated themselves from the ice-mass, it becomes eventually a great wave. There is a charming story about a droplet of water which peregrinates heroically down Mount Fuji to the sea. It feels purposeless, but gathering with other droplets which have separated themselves from the ice-mass, it becomes eventually a great wave.

[illegible]

APPENDIX C

Appendix C

Hokusai's Great Wave

The protagonist is sleeping. The protagonist is dreaming. He knows this much. And in that semi-conscious state of waking while dreaming, his shoulder is felt to be sore. But how to get from his thoughts... His? No -- her... How to turn her over.

Monsieur Le Beauceaux approached the cool white fountain with trepidation. Carefully he opened the front of his neatly creased trousers. Glancing from side to side, he checked for reflections in the mirror. It seemed safe enough. If the door should swing open, he would not be visible to passersby.

How to turn her over...

He stood in closely, intently, the porcelaine wings snugly flanking him. He tried to relax. But especially here, alone in the solitude of the men's room, standing in the cool light from the clearstory, he was inconsolably aware that he was .05 below the national average.

You must relax, he told himself. Stature, he mused, has more than one meaning. Think of the great Bonaparte. Of Picasso. Think what each accomplished. They both knew women. Many women, and beautiful.

but... to turn her over... turn. But...

to her, turn over.

If not stature, then what else distinguished them from him? He, Beauceaux, could leave a legacy, too. His duties at the library were behind him now. No more musty, dog-eared PN 94.D volumes -- nor any others, for that matter. He was writing his own, in his own good time. Only

his would not grow musty, and it would certainly not be a DS 800 number. It would be remembered. It would be... what...mightier than... Yes. No.

Sic et non. Death would have no jest at his expense. That was it. His would be the last laugh, once he penned his book.

turn her over...

It wasn't too late, at fifty-five. Well, maybe too late to be a prodigy. But Brahams did not write his first symphony until he was forty. And Van and Ada Veen's memoir was the product of seventy years' gestation. And, of course, Sarah had a child at ninety. Or was that Abraham through Sarah?

...turn her... but over... how to

He shook himself meditatively, three times. No more stacks. He tucked himself into his briefs. No more inking pads. He zipped his zipper.

No more patrons mispronouncing his name: "Mr. Bozo, could you this, could you that... Could I have a word, please, Mr. Booze?" No more "colleagues" with their... condescension. "Oh, surely it's all relative, Mr. Boas." Or, "Surely you don't mean to say, do you, Mr. Beaucoup, that you have yet to read *The Golden Bough*?" That high-pitched, pinched-nose, supercilious whine. That nagging...

...turn her over...

Enough. Enough time wasted. Good-bye to all that. To work, he admonished himself. To work.

He took a Yellow Cab home. He put his umbrella in the stand. He sat at his desk, and stared at the white "paper" on his monitor. Yes, he thought, to work, to work, to work, to write, to....

....to sleep, perchance to happenstance, too. For all our yesterdays have but... are but walking.... waking.... shaking Shakers quaking Quakers. Quack, quack, quack. The Pope... shopping in a downtown Hong Kong department store teller. And a whale about to swallow him. Why don't ya tell 'er, Teller. Ba-boom and that, ladies and gentlemen, is fusion. Thank you, Mr. Ed. The horse's mouth. The two and only. Di-fusion. *En habit de cheval*, un français m'a parle anglais pr'es at the Ideal Palace.

Di-gressed. Di-fussed.

To git thar the fustust with the mostust men. Aux troupes barbares d'entrer dans ce pays. So now the Hong Kong market is guarded by Mongol archers from a rose-red city half as old as time.

El franc'es hablaba ingl'es en el palacio...

Un Italiano parlava francese con uno cavallo in palazzo... Clever Hans.

Ein franzosischer... ich gut kenne...immer an seinem... immer an seinem... huber uber die platonische Liebe Leibniz... *perennialis*... in sane... m... an strasse... gut...

but the street road lane has past on left and past on right... then the past a landscape a field a strawberry patch a rose garden is a rose *garten*... and the unpainted stucco garage, cracking. But inside the house is cool. Outside, a ton of sun. En the rose. Sun thorn. Sun child. Inside, cool. Inside the house on the opposite side of the road.

Bleibtreustrasse 34, Berlin WD-40

The accursed house. Brubaker's? de B Absitively posolutely ($n+1$) probalutely. Never went in so I'll go in e'now. Roll in somehow roll on and on, flow gently sweet Afton... sane Seine, same... sweet Afton sweet Shannon, Tweed-le-dee... sweet Sharon, Stone of Scone...

Uh, Moab...

With considerable effort, Beauceaux collected his thoughts... ?? das problem der form in der... diskurse. 'Tis a curse.

Okay. Maybe Moby. No... omit the whale. What is it, anyway. A fish. Well, yes... but. Yes, but... How to turn him over... This is the question. Let's see...

The protagonist is sleeping. The protagonist is dreaming. We know this much, of course. And, in that semi-conscious state between dreaming and waking, his shoulder is felt to be sore. But how do we get from his thoughts and associations to his shoulder? Him? Her. Yes, *her*. MAKE UP YOUR MIND. *So*, how to turn *her* over? He glanced at his notes. He picked up a pencil and put it down, useless, before the monitor.

He glanced again at his notes:

the minute details of every thought or association
of a par-second, as the dreamer dreams a dream
turning from left side to right side while sleeping

Musing, he picked up his pencil and wrote:

A linguist named Mary Posa
or possibly Polly Glottaal-Schtop
NOT Madam Marion (Molly) Tweedy

(for that might be construed as economimesis)

Monsieur Le B pushed back in his chair. It was, he thought, too Joycean. And with annotations, it would be too Borgesian. Perchance, Cageian. But then, to Helliot.

Yet, a synthesis might be *something*. Something new?

Nouvelle, ma belle plurabelle. Tout le monde, he told himself, has influences.

So, why not, he thought. He would have his own -- his "*Fetes*" -- his Sunday in the Park, whatever... "But not by you, George. But not by you!" No, not by George, but by moi.

I, Beauceaux.

Yo, Picasso.

It was drizzling now. At first he stared, transfixed, out the window. He squinted and began to focus, to follow the path of a solitary droplet sliding down the pane to the sash. Splash. To the sea, he thought. A drop in the ocean. Nothing. Insignificant. Unless there be a will to power (ahem).

A hymn. Hell, an anthem.

But what should be the form? The form would be... critical. For he could permit no criticism of his form. No. No form criticism.

A self-assessment seemed in order. A personal inventory (*i.e.*, an unsparingly frank *auto-critique*). He was, after all, Apollonian by nurture, but by nature unquestionably Dionysian. Therefore, the form, the containment for the entertainment, is all. Of course, literary type governs content and marks function. Why? Well, because the forms existed before there was any content.

Take a single day in *Ulysses*.

He would begin again. Consider *Finnegan*: the four ages and Vico's great cycles. There's the glue and guide. And he, Monsieur Le B, would *manage* magisterially à *trois* a little *homage* Eco-nium. A little lilt by association.

He began to write:

Never went in so I'll go in e'now. Roll in somehow flow gently across the Jordan sweet stream of cream de la creme de menthe-olatum cough drops.

He began *not* to write:

This is going nowhere, thought Monsieur Le B, disgustedly. Perhaps he had not a novel in him, after all. Nor even a short story, at that. The supreme confidence which momentarily had welled within him was now infinitesimally small -- all but inert; tapped out.

He began again:

Never went in so I'll go in e'now. *I am Paddle to the Sea*. Sha-ka-dee-owee.

What did it mean? "I am Paddle to the Sea"?

It was carved into his memory, but Monsieur Le B could not place it. He could only write it, and make Mary Posa intuit:

Inuit? Eskimo -- from the Latin: *Skimoeay*. Ativenay eoplespay ofay Laskaaay. Give it me strait, bering fish in the silver sea was Winkin and Blinkin and Nod. Nous?

Nostalgie pour la boue. Mud. Night soil...

Merde. That's another fine mess you've got us into Stan fish two fish red fish fetish makes it well fish.

Oh, God, that's good. Monsieur Le Beauceaux was well-pleased. He would write his book, and all the associations would be there -- everything he had read, or seen or thought. He would out-Joyce and rejoice and his renown would be profound. But, no monkey see, monkey

do. For a monkey might be proved to pound out a sonnet, but his *parvum opus* would have genius writ upon it. Nothing half-baked, piecemeal, inchoate or amphibious.

His hand fairly trembled, as he picked up a pen and scratched upon the yellow legal pad:

She is dreaming, dreaming... and turning, turning...

almost awake, yet not awake... through the curtain, a street lantern's pale light softly sensed, an impress through slats again drawn slits again closed, then mirrored and caressed and... and, again drifting, dreaming...

la donna dei miei sogni... Jolie, non? Oui. Ma jolie.

hey...

I could, he thought, write an epiphany. The left hemisphere (is it?) coming into play. Why not? A voice-over, sort of:

"Today's reading is from 1 *Epiphanies* 1:1" (Something like that.)

He began to write furiously:

she is sleeping... she is dreaming, dreaming...

and being half-conscious, she hears... what? What??

A reading of the Bermuda pamphlets?

Swift's demonstration of the mechanical operation of spirit?

A digression in praise of digressions?

No; words of power and imagination...

(the epicleti ectypussieron, of course: a little nightmusic)

Maestro, if you please...

moonlight on the water

makes me blue

an ocean fills the universe
no island of sanity but
a mountain in the midst
of the breakdown of the century
So... then what? Por supuesto,
He called upon his Lord, saying: Things overwhelm me.
Come to my help.

[lacuna]

phlanges silver sylvan beach a reach a spit of land ladyfingers in the paddle sea shells sea shells
she shore lee sells gray dawn graying Davies grayish Ray Davies locker lochin varnish wish fish
gish Lillian lochrian dorian phrygian lydian aeolian aeo lydian oh lydian oh have you seen Lydia
eau lydia the queen of tattooooo O lydian O lydian O

she's non-euclidian

O lydi of Sa-pain I explore you rue my heart is lydian laden Hadyn Simpliphony synchroniphony
simpli-city simplet your affairs be licity instead of a godsend *qds*m godchild Jeru boplicity round
'bout how-'bout out in the duh-duh-duh- do-run-run running river past Adam and eve-ning I wish
to thank my 20,000 colleagues under the Sea No Speak No eve I'll be brief zen is when but tao is
now...

Ciao, ragazzi and a puppet in a pulpit

reigned over the sons of Israel

Songs of Innocent III his picsatorial splendor

peche demodocus

Songs of Experience I and Ex Pedience

gaudete, gaudete Daudet Alphon-se

ex Maria virginæ gaudete

gray grey ogre cannibal ogress mother of pearl Grey-ogre Gregory Ladyfinger Augusta you've
taken the east from me you've taken the west from me for the heavens be clothed in obscurity
obscurum per obscurius O... heaven my blanket earth my pillow

round 'bout Jeru

rouse yourself

rose rose rose yourself, wake up

O, Jerusalem

put on your beautiful garments

or be rebuff redux by the *corps de dame*

sane seine same again Oi Eau de Robec

then to the sea, the paddle sea

a sea of olive vinegar makes a fish wish, vish...

for she is turning... through slats a slant of light a lamp from the gray street away, away in that
sssemi-consssciousss

ssslat a ssslant a ssslant a ssslant

My eyesss are getting heavy, too, thought Beauceaux, and sssso the reader'sss? Ssstill...

Still, still in *errorem variarum ambage viarum*

dreaming, turning, dreaming...

la donna dei miei sogni dreams dreams dreams from

2 *Epiphanies* 2:2

rose arose rosewater rose lake rose madder rose carmine rose diamond rose cut rose is a rose is a
rosemary rose apple rose window rose wood Rosa Parks Ros Comain

half a rose-red city

Melrose Abbey Miss Rose Stanley

violets to dear roses when we soon anemone

O my love is like a red, red rose But you could not have

a green rose, Rose Armiger

The Rose of Sharon The Rose of Jericho The Yellow Rose of Texas, sure...

Oh, Rose of Chiangmai O-O-Oi

O rose thou art sick as Walter Sickert

The Name of the Rose, by any other name, a rose:

althea syriaca

Christian Rosenkreutz's Rosicrucians' rosy cross

O Rosalva Ruszicki y Rosanante (under)

und Der Rosenkavalier

Bravo, Lancaster! (Did the red rose win?)

The Rose Tattoo my rose of the world

It's a rosebud in June

Christ rose from the dead like a heart of white rose,

so the white rose wins. But,

have a green rose or a red rose -- or just

gather ye roses while ye May, le May, and you Syr(iaca) Hugh Henry Rose

Rose & O'Hanlon

Rosenkrantz and Guildenstern Are Dead Julius and Ethyl Rosenberg are dead

The Last Rose of Summer rose moon in June rose and the ring (around the moon)

roseate rosaceous roseola rosette rosebud

It is the time (rose period) you have wasted for your Rrose that makes her so important

la vie en rose Rrose Selavy

la vie en Rrose Selavy, c'est la vie

what a grotesque thing a rose is ...as

the protagonist is sleeping, the protagonist is dreaming. We know this much. Of course we do.
I do. You do. We all do.

How do we do what we do. Stay awake, that is.

Beauceaux smiled. He wrote she yawned a yawn away... and yet a third, from (yes)

3 *Epiphanies* 3:3

"Beware the jabberwocky of emandations, my son/dottir,"

St. Ellipses, expounder and expirator, expounded and expired.

-er! Go... (a *polyphonal antiphonal* with emPHAsis suppld)

Hit it:

frere Jacques (etc.), dormez-vous, (etc.)

pium desiderium

demi-Derridada. demi-derriere, etc.

O Jacques, you're a semi-hemi-demi-ripper!

hip hip hooray the house a hipped roof hip, you say sore if you say so

In beginning there was $(n+1)$ and

numeri ficti et innumeras errore vias

redocay tuay ntelligumiay tuay redocay

intellectus archetypus intuitus originarius

et intellectus ectypus (aptly ycelpt... *a.k.a.*, Eco-nomimesis)

kick the blanket kick the bucket off off off

off to the side my side beside a walk away

a lamp a lantern through the slats

a wind a cool cool curtains flutter point de rose

lace a tracery of stitchery a stitch in time saves *mein* neck

a stitch in my neck *mein kopf*

but it's nothing, really

Xeay ihilonay mniay uaqay nseay itfay

a sore hip hard-hop be-bop a re-bop

that you do who it's you who do that voodoo-ooo

do-wah, do-wah *dura mater*

the pillow puffed deep deep fluffed and arms akimbo-ooo

a stitch in my neck and sore hip hop

homo homini (grits) *lupus*

bryzgat orasplovat dzugat yeah, we got ya: Claro

Schtop.

Cut the Sex and Dream utility lines.

...how to... turn her over. It might do. This could be it: the details, the minutia, of every thought or association... Beauceaux was both beside himself and uncertain. *Tempus ephemeris*. All this in a par-second? A par-minute? Was it over par? Maybe. Could be.

Who knows. Yo... yo-yo.

He crossed his arms and put a forefinger to the middle of his tautly drawn mouth. He relaxed. Ah, aphanisis. He pressed his upper lip to the bottom of his nose. Oh, lookie there.

He saw his reflection in the monitor's screen.

And he knew something was missing. A *sine qua non* or something. Something... suppressed? Something repressed?

What was his book about? How should it be classified, if not as a DS 800? What was the point?

The objective existence of non-being? No.

The subjective non-existence of being? Not yes.

What was in the text? Or outside? In the endnotes, perhaps? Yes: *there*, parergonally; which is to say, *here*.

Must one reiterate?

What had he read? Foucault, was it? Foucault had phrased it. Was there a need to paraphrase it? Beauceaux recast her thought:

the theoretical and practical degenerescence of coherent opposition.

the practical and theoretical opposition of coherent degenerescence.

the coherent theoretical and practical degenerescence of opposition.

the opposition of coherent practical and theoretical degenerescence.

Approximately that, he thought. What a headache. He was weary, and her eyes were bleary, and they could barely... barely...

He began to wink, and to blink, and to sail away West to the Land of Nod. East of... East of... away away a...

... butterfly... mariposa...

and she began to dream that he was a writer writing a book
about a writer writing a book

(infinito)

BIBLIOGRAPHY

BIBLIOGRAPHY

Abrams, M.H. "The Mirror and the Lamp: Romantic Theory and the Critical Tradition".
New York and London: Oxford University Press, 1953.

Adler, Mortimer and Robert M. Hutchins. "Syntopicon."
Chicago: University of Chicago Press, 1952.

Anobile, Richard, ed. "Why A Duck?"
New York: Darien House, 1971.

Anselm. "Proslogium". S.N. Deane, trans.
La Salle: Open Court Pub. Co., 1903.

Arendt, Hannah. "The Origins of Totalitarianism."
New York: Harcourt Brace Johanovich, 1951.

Auden, W.H. "The Sea And The Mirror".
London: Faber and Faber, 19--.

Aung-Thwin, Michael. "Pagan: The Origins of Modern Burma".
Honolulu: University of Hawaii Press, 1985.

Barnett, Lincoln. "The Universe and Dr. Einstein".
New York: Sloane, 1956.

Beard, Henry N. and Douglas C. Kenney. "Bored of the Rings."
New York: Signet, 1969.

Becker, Ernest. "Denial of Death".
Elysia: Will-O'-The-Wis' P, 1972.

Becker, Lawrence C., ed. "Encyclopedia of Ethics".
New York: Garland, 1992.

Beja, Morris, and Shari Benstock, eds. "Coping With Joyce."
Columbus: Ohio State University Press, 1989.

Bellow, Saul. "Humboldt's Gift".
New York: Viking, 1975.

Bloom, Alan. "The Closing of the American Mind".
Utopia: Ivory Tower Press, 1988.

Bloom, Harold, et al. "Deconstruction & Criticism".
New York: Continuum, 1995.

Budge, E.A. Wallis. "Egyptian Language: Easy Lessons In Egyptian Hieroglyphics".
New York: Dover, 1976.

Byatt, A.S. "Babel Tower".
New York: Random House, 1996.

Cassirer, Ernst. "An Essay On Man".
New Haven: Yale University Press, 1992.

Cawood, Gayle, et al. "Prescription Drug Encyclopedia".
Peachtree City: F C&A Publishing, 1989.

Chafe, Wallace L. "Discourse, Consciousness, and Time", 2d.
Chicago: University of Chicago Press, 1994.

Chamberlain, James R., ed. "The Ramkhamhaeng Controversy".
Bangkok: Siam Society Press, 1993.

Chang, Jung. "Wild Swans".
London: Harper-Collins (Flamingo), 1993.

Chung Tzu. "Basic Writings". Tr. Burton Watson.
New York: Columbia University Press, 1964.

Coelho, Paulo. "O Alquimista".

Rio de Janeiro: Editora Rocco Ltd., 1988.

Commager, Henry Steele. "The American Mind".

New York: Dura Mater Press, 1950.

Confucius. "Analects". Tr. Arthur Waley.

New York: Vintage Books, 1989.

Connor, Stephen. "Postmodern Culture".

Oxford: Basil Blackwell Ltd., 1989.

Courant, Richard and Herbert Robbins. "What Is Mathematics?"

New York: Oxford University Press, 1969.

Crane, Francis. "The Lost Books of the Bible".

New York: Alpha House, 1927.

Dasent, G.W. "East O' The Sun And West O' The Moon".

Philadelphia: David McKay Publishers, 1921.

Davis, Kenneth C. "Don't Know Much About History".

New York: Avon, 1990.

_____. "Don't Know Much Biology."

Stratford: Avon, 1990.

_____. "Don't Know Nothin' 'Bout No Rise And Fall."

Stratford: Avon, 1990.

_____. "Don't Know Nothin' `Bout Nothin' At All."

Stratford: Avon, 1990.

_____. "But I Do Know That I Love You."

Stratford: Avon, 1990.

_____. "And I Know That If You Love Me Too."
Stratford: Avon, 1990.

_____. "What A Wonderful World This Would Be."
Stratford: Avon, 1990.

Dawkins, Peter. "The Great Vision".
Coventry: Francis Bacon Research Trust, 1985.

de Groot, J.J.M. "The Religious System of China".
Leyden: Brill, 1901.

Dehaene, Stanislaus. "The Number Sense: How The Mind Creates Mathematics".
Oxford: Oxford University Press, 1997.

del Piombo, Akbar ("aka" Norman Rubington). "The Hero Maker".
Paris: Olympia Press, 1955.

Derrida, Jacques. "Dissemination." Tr. Barbara Johnson.
Chicago: University of Chicago Press, 1981.

_____. "Margins of Philosophy". Tr. Alan Bass.
Chicago: University of Chicago Press, 1982.

de Saussure, Ferdinand. "Cours de linguistique generale". Tr. Roy Harris.
La Salle: Open Court, 1986.

Dobree, Bonamy. "*The Tempest* in 'New Series of Essays and Studies Collected for the
English Association'." Vol. 5.
London: John Murray, Ltd., 1952.

Douglas, J.D., et al., eds. "New Bible Dictionary", 2d.
Wheaton: Tyndale House, 1982.

Dubuffet, Jean. "Asphyxiating Culture And Other Writings."
New York: Four Walls Eight Windows, 1987.

Duchamp, Marcel. "The Green Box."
New York: Tu-um Press, 1950.

Dumont, Louis. "Homo Hierarchicus: The Caste System And Its Implications".
Chicago: University of Chicago Press, 1980.

Earnshaw, Steven. "The Direction of Literary Theory".
New York: St. Martin's Press, 1996.

Eco, Umberto. "A Theory of Semiotics".
Bloomington: Indiana University Press, 1979.

_____. "Aesthetics of Chaosmos: James Joyce In His Middle-Age".
New Haven: Harvard University Press, 1989.

_____. "Interpretation and Over-interpretation".
Cambridge: Cambridge University Press, 1992.

Eden, Robert. "History of Travaile".
London: Cittie Vniversitie P, 1577.

"Encyclopaedia Judaica".
Jerusalem: Keter Publishing House, 1971.

"Encyclopedia of Ethics". Lawrence Becker, ed.
New York: Garland, 1992.

"Encyclopedia of Religion". Mircea Eliade, ed.
New York: Macmillan, 1987.

Felprin, Howard. "Beyond Deconstruction".
Oxford: Clarendon Press, 1985.

Finley, M.I. "Ancient Slavery and Modern Ideology".
London: Chatto, 1980.

FitzGerald, Frances. "America Revised: History Schoolbooks In The Twentieth Century".
Boston: Little, Brown Co., 1979.

Flaubert, Gustav. "Dictionnaire des idées reçues. " (Unfinished manuscript).

Flax, Jane. "Disputed Subjects: Essays On Psychoanalysis, Politics, and Philosophy".
New York: Routledge, 1993.

Foster, David. "The Philosophical Scientists".
New York: Barnes & Noble, 1985.

Foulke, Robert and Paul Smith. "Anatomy of Literature".
New York: Harcourt Brace Jovanovitch, 1972.

Fowles, John. "The Magus".
Boston: Little Brown, 1963.

Fraser, Peter M. "Ptolemaic Alexandria". 3 vols.
Oxford: Clarendon Press, 1972.

Frazer, James. "Travels In Koordistan, Mesopotamia, Etc."
London: Bentley, 1840.

Friedan, Betty. "The Feminine Mystique".
New York: Norton, 1963. .

Geisel, Theodore S. ("Dr. Seuss"). "One Fish, Two Fish, Red Fish, Blue Fish".
New York: Random House, 1955.

Gentile, Giovanni. "The Fascist Manifesto." 1933

Gobineau, A. de. "On the Inequality of the Human Races". 1855.

Goethe, J.W. von. "The Sorrows of Young Werther". 1774.

- Gorgias of Leontini. "Xerxes the Zeus of the Persians". 2d ed.
Leontini: Pharmakeia Press, ca. 300 B.C.E.
- Goshen-Gottstein, Moshe H. "The Aleppo Codex".
Jerusalem: Magnes Press, 1976.
- Greenblatt, Stephen. "Renaissance Self-Fashioning."
Chicago: University of Chicago Press, 1980.
- Haas, Mary R. "Thai Reader".
Ithaca: Spoken Language Services, 1991.
- Haldane, J.B.S. "The Causes of Evolution".
New York and London, 1932.
- Harding, D.E. "On Having No Head" (Paper), cited in C. Humphries, "Zen: A Way of Life".
Kent: Hodder and Stoughton, 1985.
- Hersh, Reuben. "What Is Mathematics, Really?"
Oxford: Oxford University Press, 1997.
- Hildesheimer, Wolfgang. "The Collected Stories". Tr. Joachim Neugroschel.
New York:: Ecco Press, 1987.
- Horner, I.B. "The Book of Discipline".
Oxford: Oxford University Press, 1938.
- Howard, Michael. "The Causes of Wars and Other Essays."
Cambridge: Harvard University Press, 1983.
- Hunt, Arthur S., ed. and trans. "The Oxythynchus Papyri". Part VII; London: 1910.
- Huntington, C.W. "The Emptiness of Emptiness".
Honolulu: University of Hawaii Press, 1989.

Ingersoll, David E., and Richard K. Matthews. "The Philosophic Roots of Modern Ideology, Liberalism, Communism, Fascism."

Englewood Cliffs: Prentice-Hall, 1986.

Jefferson, Ann and David Robey, eds. "Modern Literary Theory".

Totowa: Barnes & Noble, 1986.

Johnson, Barbara. "The Critical Difference".

Baltimore: Johns Hopkins University Press, 1980.

Jourdain, Sylvester. "A Discovery of the Barmudas, otherwise called the Ile of Divels".

New York: Scholar's Facsimiles and Reprints, 1940.

Kampf, Louis. "On Modernism."

Boston: M.I.T. Press, 1969.

Kellert, Stephen H. "In the Wake of Chaos: Unpredictable Order in Dynamical Systems."

Chicago: University of Chicago Press, 1993.

Kensur Yeshy Tupden. "Path to the Middle". Trs. Anne C. Klein and Jeffrey Hopkins.

Albany: State University of New York Press, 1994.

Kenner, Hugh. "A Homemade World: The American Modernist Writers". 1975.

Koestler, Arthur. "The Sleepwalkers".

New York: Grosset and Dunlap, 1963.

L'Amour, Louis. "Passin' Through".

New York: Bantam, 1985.

Lao Tzu. "Tao Te Ching". Trs. Gia-Fu Feng and Jane English.

New York: Vintage Books, 1989.

Leech, Geoffrey N. "A Linguistic Guide to English Poetry".

New York: Longman, 1969.

Longinus. "On The Sublime". Tr. A.O. Prickard.
Oxford: Clarendon Press, 1906.

Ludu Daw Ahmar. "The World's Biggest Book". Mandalay, 1974.

Martin, Valerie. "Mary Reilly". Nan Talese, ed., "et alia".
New York: Washington Square Press, 1990.

Marx, Karl. "The Communist Manifesto." 1835.

Mascaro, Juan, tr. "Bhagavad Gita". Betty Radice, ed.
London: Penguin, 1962.

_____. "Upanishads". Betty Radice, ed.
London: Penguin, 1965.

Metzger, Bruce M., ed. "The Oxford Annotated Apocrypha".
New York: Oxford University Press, 1977.

_____, and M.D. Coogan. "Oxford Companion to the Bible".
New York: Oxford University Press, 1993.

Momigliano, Arnaldo. "Essays On Ancient And Modern Judaism".
Chicago: University of Chicago Press, 1994.

Nabokov, Vladimir. "Invitation of a Friend: A Family Chronicle."
New York: Random House, 1969.

Na Nagara, Prasert, and A.B. Griswold. "Epigraphic and Historical Studies".
Bangkok: Historical Society, 1993.

Nigosian, S.A. "The Zoroastrian Faith".
Montreal: McGill-Queen's University, 1993.

Olafsson, Olafur Johann. "Absolution".
New York: Pantheon, 1991.

Olsson, Ingrid U., ed. "Radiocarbon Variations and Absolute Chronology".
Stockholm: Almqvist & Wiksell, 1969.

Ovid. "Metamorphosis". Tr. Rolfe Humphries.
Bloomington: Indiana University Press, 1955.

Patma Sambhava. "Tibetan Book of the Dead". Tr. Robert A.F. Thurman.
New York: Bantam, 1994.

Picard, Raymond. "New Criticism or New Fraud?" Tr. F. Towne.
Washington State University Press, 1969.

Pirsig, Robert. "Zen and the Art of Motorcycle Maintenance".
New York: Morrow, 1974.

Pynchon, Thomas. "Slow Learner". 1984.

Reader's Digest Condensed Books. Vol III.
Pleasantville: Reader's Digest Association, 1993.

Rosen, Edward. "Kepler's Somnium".
Madison: University of Wisconsin Press, 1967.

Rousseau, J.B. "Description du pachalik de Bagdad."
Paris: Treuttel & Wurtz, 1809.

Ruas, Charles. "Conversations With American Writers".
New York: Knopf, 1985.

Ruse, Michael. "The Darwinian Paradigm".
New York: Routledge, 1993.

Salusinszky, Imre. "Criticism in Society".
New York and London: Methuen, 1987.

- Schrodinger, Erwin. "Nature and the Greeks."
Cambridge: Cambridge University Press, 1954.
- Schultz, Charles M. "The Meditations of Linus". Ed. Arnold Shapiro.
Kansas City: Hallmark, 1967.
- Schumpeter, Joseph. "Capitalism, Socialism, Democracy".
New York: Harper and Rowe, 1950.
- Schwartz, Delmore. "In Dreams Begin Responsibilities". 1938.
- Simpson, George Gaylord. "The Meaning of Evolution".
New Haven: Yale University Press, 1960.
- Smith, Nila Banton. "Faster Reading Made Easy".
Englewood Cliffs: Popular Library, 1963.
- Spacks, Patricia Meyer. "Boredom: The Literary History of A State of Mind".
Chicago: University of Chicago Press, 1995.
- Stein, Gertrude. "The Making Of The Making Of Americans". 1925.
- Strick, Lucien, ed. "World of the Buddha".
New York: Grove Weidenfield, 1968.
- Taylor, A.J.P. "The War Lords".
New York: Penguin, 1976.
- Tenzin Gyatso. "The Key to the Middle Way". Tr. Jeffrey Hopkins.
New York: Harper & Row, 1974.
- Tsitrine, Charles. "Boredom: Reflections On A World Transformed By Mind."
Buenos Aires: Ark Press, 1976.
- Tudge, Colin. "The Engineer in the Garden".
New York: Hill and Wang, 1995.

Vasquez, John A., ed. "Classics of International Relations".
Englewood Cliffs: Prentice-Hall, 1986.

Ventura, Michael. "Shadow Dancing in the U.S.A."
Los Angeles: Jeremy P. Tarcher, Inc., 1985.

Ward, J.S.M. "The Hung Society". Shepperton: Lewis, 1925.

Wasson, Gordon R. "SOMA: Divine Mushroom of Immortality".

West, Pamela. "Yours Truly, Jack The Ripper".
Boston: St. Martin's Press, 1987.

Winckler, Hugo. "Die babylonische Geisteskultur in ihren Beziehungen zur
Kulturentwicklung der Menschheit". Leipzig: 1901.

Wong, Jeanyee. "Chinese Fairy Tales".
New York: Peter Pauper Press, 1961.

Zijderveld, Anton C. "On Cliches".
London: Routledge, 1977.

Epilogue

While working at "Ark Press" as an editorial assistant to Mr. Thaxter, I came across this manuscript version of L'Gardinier Riche's "Hokusai's Great Wave", with its attendant annotations and emendations. The edition had not come to publication (in fact, the project was abandoned) because of personal animosities which arose among the participants. And, as detailed in the monograph by Quentin Edward Dunraven, other byzantine considerations, of a political nature, were also present.

By arrangement with "Ark Press", and on the sound advice of Mr. Thaxter, this edition presents, without additional tampering, the collaboration as undertaken by H.C. Eresatz, G.A. James, and J. Diego y Santiago.

Willis Osborn
Trade Editorial

Notes

$$\dots$$

Errata

Page 53, note 18: Recent scholarship by Dr. Barnett Neale and Sunshine Alexa-Neale suggests that Wilhelm Shakspar, the German classical author, was inadvertently born at Stratford-upon-Avon, England, and later forced by London authorities to write in English.

See: *Shakspar-Shakespeer-Shakespeare* (Buenos Aires: Ark Press, 1989).

See also: *The American Mercury*, July 1940.

Page 155, plates 159-160. As might be expected, the captions on the right read "Moths" and "Silkworms," but the one on the left is especially interesting in that it directs the reader to "See Volume II [of the *Manga*], the section on wheels," which is a reference to those pages reproduced as our plates 147 and 154 and is evidently meant as a suggestion as to how this machinery could be powered.

In this sketch Hokusai presumably seeks to demonstrate how separate fibers of silk, after they have been wound singly onto twenty bobbins, can be fused into a single strand of silk thread, but the process shown would scarcely achieve that purpose. Neither would that shown in the operation of the smaller machine on the right. Therefore it has been suggested that what is here shown is merely the cleaning and the stretching of the fibers; but this seems hardly likely, since, once the threads got tangled onto the master bobbin, future untangling would be hopeless. What seems most likely is that Hokusai understood imperfectly what he was seeing and that he was interested only in the perspective and drawing problems involved. See: James A. Michener, *The Hokusai Sketch-books* (Rutland and Tokyo: Tuttle, 1958) 234.

in heavy red pencil: **metaphor!**

MEMO TO: HCE

FROM:

RE: DyS found in London MS; please add as follows -- 3 at n.125

OF the complete "works" of Gracian that have come down to us, the ORACULO MANUAL Y ARTE DE PRUDENCIA is that collection of three hundred paragraphs excerpted therefrom which his friend and editor Don Vincencio Juan de Lastanosa published for him. Issued late in the life of Gracian they represent the very heart of the man and, polished as they must have been by time and labor, the jewels of his soul. The ORACULO has been translated so often and into so many different languages that its reissue in English might seem to demand apology. And yet this is hardly so, for, frankly stated, all the translations (with the exception of Schopenhauer's into German) are so far removed from the Spanish original that simple justice to a man who was, would prove excuse enough for any new trial. Almost every translation of Gracian is but a translation from another translation -- a matter carried to such ridiculous lengths that one of the German texts is translated from the Italian, itself translated from a French text which, corrupted in the extreme, derives from the Spanish; or else the translation comes out so distorted through the omissions, the emendations or the freightings of theological and scholastic bias that every semblance to the original picture is lost.

[...]I have made every effort to hold to the word, to that style of Gracian's which made famous a whole epoch of Spanish literature, and to the spirit of this thinker, thus attempting that impossibility of the French wit who believes that translations are, like women, if true, rarely beautiful, and if beautiful, rarely true...

from the Introduction to Baltasar Gracian's Manual

red pencil: French wit or Italian?

Please review your own obiter or footnote -- where?

You find it

MEMO TO: Members of the Committee

FROM: Roz

RE:

While this committee examines the present text, some members may find grounds for regarding it as the result of recension, whether conscious or unconscious. How this process of change affected the text over several years (in the period immediately preceding the series of lectures, as well as immediately following), may be determined through a careful study of the London MS. However much this LMS may have been tampered on polemical and/or scholastic grounds, it preserves in many cases the original reading(s) of the draft(s).

cc:

Marginalia: An Acknowledgement

Hokusai's Great Wave, Annotated

was completed through the generous support of

Robert William Jay and Wilma Case Jay

ALL RIGHTS RESERVED

1995/1998

James Gardner

Conversion to PDF

24 December 2014

